DOCTOR WHO MONTHLY

JULY No.66 45p

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Number 66

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Above right: ***A scene from the continuing saga of Tides of Time, written by Steve Parkhouse and drawn by David C. Gibbons.*** **Centre right:** ***This month's Doctor Who Archives features the Patrick Troughton adventure in which Jamie joined the cast as a companion.*** **Below right:** ***Doctor Who in the Comics looks at the appearances of the fourth Doctor in strip form.***

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DOCTOR WHO COMICS 33
We present the fifth part in our ongoing history of the ***Doctor Who*** *comic strip, featuring the fourth Doctor.*

One of the most popular articles in recent issues, judging by your letters, was the feature on *Doctor Who Merchandising* we published back in issue 59 which dealt with most of the toys and models that were produced back in the "Dalekmania" days of 1964-66.

It is with some pride then that we are able to reprint this month—as a Gallifrey Guardian Special—the original Dalek Merchandise Supplement that was released to retailers around the time of the launch of the first Dalek film, a **Doctor Who and the Daleks** (now available as a *Precision Video Tape*). For providing this guide I am indebted to reader Bruce Campbell for once again providing us with a scoop.

It is worth mentioning though that this supplement should only serve as a reference guide to **Doctor Who** merchandise Collectors as a good ninety percent of these items are either no longer commercially available or else the addresses listed refer to firms that have long since gone out of business.

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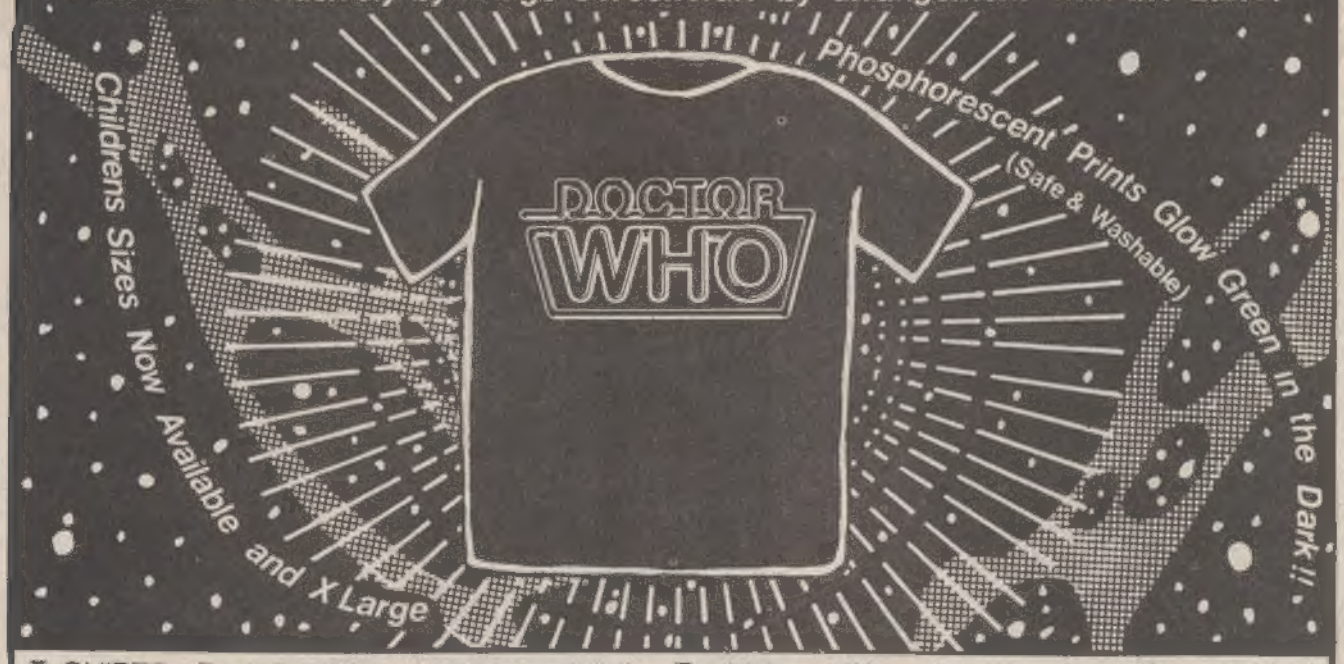

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DOCTOR WHO LETTERS

BIASED?

Well, you've done it again-yet another newlook monthly, and a very good one too. The covers are colourful and eye-catching but the last four have all been Peter Davison ones, how about something different? The poster is a good idea, but again they have all been concerned with the current season, let's have some oldies from some "classic" stories, e.g. Roger Delgado from *The Terror of the Autons*.

Recent issues have in my opinion been too biased towards the current season, the reviews are excellent although I rarely agree with them. The previews though I find superfluous and they slightly spoil the plot, but I can't complain about the nineteenth season—it was with a couple of exceptions excellent. The *Doctor Who in the Comics* series is interesting, and it's fascinating to compare those old comic strips with your own excellent stories.

I feel that I have to comment on some points made by readers on recent letter pages. Firstly, Andrew Smith, (issue 61), thinks that the faces displayed in *The Brain of Moribus* were past incarnations of Morbius and not the Doctor. Well, I agree, because of a line from *The Three Doctors* when a Time Lord says; "Show me the *earliest* Doctor".

The William Hartnell incarnation was then shown to him proving my point. Secondly, a letter in issue 63 of the monthly made me drop my jaw in amazement. John Wood's comments on Tom Baker were totally unjustified and I'm sure no true fan agrees with them. Tom Baker a cheap imitation of Patrick Troughton? Lies, all lies!

The back-up strips could occasionally be more than one part, (I'm suprised you didn't call the Quark story "Raiders of The Lost Quark"!!) Also you could sometimes tell us who writes the odd article, but I've no real complaints.

Timothy Bond,
Colchester,
Essex.

SHOCK!

I still haven't recovered yet, approx 26 minutes after watching the final episode of *Earthshock*, from seeing the good Doctor's companion (although stow-away) Adric being blown to kingdom-come!

I was visually shocked for the first time since I was seven years old watching *Spearhead from space*, when the Nestene controlled Autons in their shop window attire went on the rampage.

Is the "New" Doctor's past catching up with him? Will his *Tardis* do a Liberator on us all? I hope not!

Anyway now to the **Who** Mag. *Absolutely magnificent!*

Can't wait to get hold of my copy every month. It's a real pleasure to read. I especially like the New Doctor comic strip and the *Episode Guide;* and I do indeed like reading the articles about the Doctor's past selves.

But *please, please, more pin-ups of Tegan!*

P. R. Baldwin,
Sevenoaks,
Kent.

CORRECTION

In your review of *Four to Doomsday* (**Doctor Who Monthly 64**) you said it was physically impossible for the Doctor to propel himself through space by bouncing a cricket ball off Monarch's ship. In fact it's perfectly possible. Even without catching it again, throwing the ball would have an effect (how do you think a rocket works?). Catching it was not only a nice touch, but would also have had an effect. Assuming the Doctor weighs 500 cricket balls and the ship 500 million, then if he threw the ball at slightly more than 10 m/s, he would move away at 0.02 m/s and the ball would hit the ship at 10 m/s. Assuming the coefficient of restitution between the ball and the ship is a half (the ball would not be as cold as Joe Latham says, since it doesn't radiate much heat and, in a vacuum, would not lose any through conduction or convection) then the ball would bounce back at virtually 5 m/s. This is where the Newton's Cradle analogy falls to the ground because, as some of the more observant viewers will have noticed, Monarch's ship was bigger than the cricket ball. The ship would have been sent hurtling through space at nearly 1 metre per year (as seen from the original inertial frame) with less kinetic energy than a cricket ball travelling at 2½ metre/hour. After catching the ball, the Doctor would be moving at about 2 metre/minute and would have had to repeat the operation a few times to reach the speed shown by the BBC.

But now to more serious matters. While I congratulate the BBC for killing off Adric, and the Doctor for thinking up an excuse not to go back in time to rescue him, I sincerely hope neither will make the mistake of leaving Tegan at Heathrow, as in my opinion she is the best Doctor Who companion since Sarah Jane Smith.

By the way, *Mission to the Unknown* set the scene, not for *The Chase*, but for *The Dalek Masterplan*. Deliberate mistake?

Grant Cribb,
Cambridge.

Ah . . . yes!

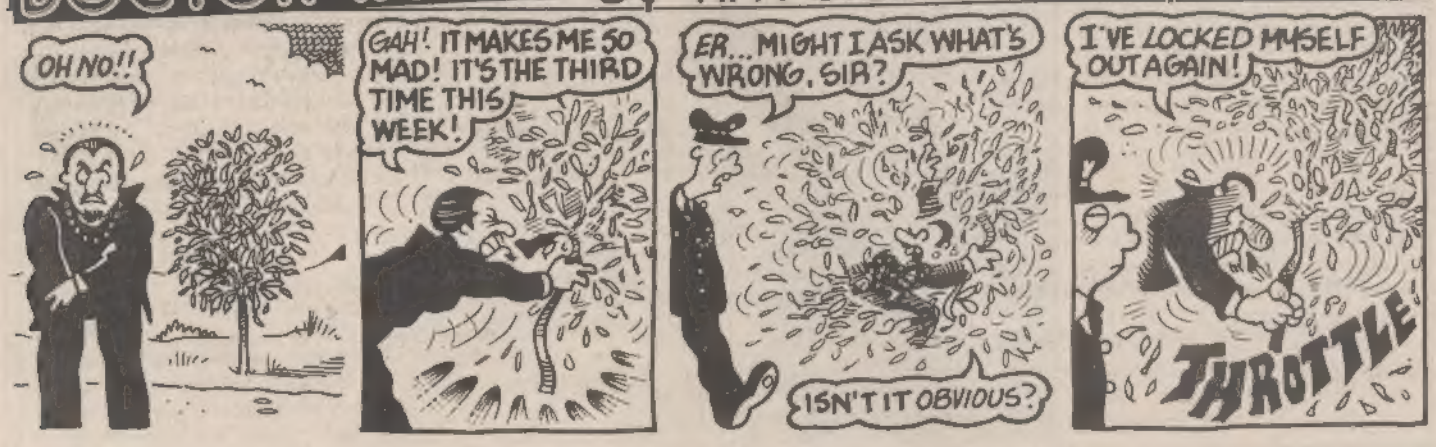
CONTRADICTION!

In issue 64, in the letters page you mentioned the contradictions in script that crop up in **Doctor Who**.

One of these contradictions I have noticed was in the story *Earthshock* (6B). In episode two the Cyber-leader reeled off their past defeats, in the year 2526. One of these defeats involve the battle for space station Nerva above Voga; this took place c.2900. So, a contradiction of about four hundred years.

Nick Cooper,
Hull,
N. Humberside.

DOCTOR WHO? by Tim Quinn & Dicky Howett



SARAH SUTTON

Following our recent interview with Janet Fielding (who plays Tegan) we now talk to actress Sarah Sutton, who plays the Doctor's companion, Nyssa.

One of the illusions television is so good at fostering is that all actors and actresses are tall. Such is the power of the magic eye that even when the heroes and heroines are of teenage youthfulness, a subconscious impression is left in the mind that because they are stars in the show-business sense they must, by some convoluted process of logic, be capable of striding the Earth like titans from Olympus.

It comes as something of a culture shock then to discover that Sarah Sutton, devoid of her high-heeled shoes, reaches just above shoulder height on this author—proof positive that when **Doctor Who** describes itself as being a larger than life series it is not far wrong.

Arguably the impression of height stems from Sarah Sutton's role in **Doctor Who,** that of Nyssa. As originally conceived, Nyssa is the daughter of Tremas, one of the Traken consuls whose combined wisdom governed that peaceful world up to its corruption and ultimate demise at the hands of the Master. As an aristocrat Nyssa thus comes over as being proud, at times distant, and occasionally prone to haughtiness and even a certain lack of humour. At the hands of lesser actress such traits in a character could easily alienate her from the audience's sympathies and so the interview opened with Sarah Sutton being asked her own impressions of Nyssa and how, if at all, she has changed since her debut in *The Keeper of Traken.*

"When I did *The Keeper of Traken* I didn't know that Nyssa was going to be carried on as a companion. As to how I see her as a companion, I don't know that I actually ever gave much thought to it. There is not much one can do with a companion character really. You are governed by what you are given in the scripts and by what you are given to say. Occasionally we change things if we don't feel we'd actually say certain things. She (Nyssa) is a very intelligent girl, she's of noble birth as you could tell from *Keeper of Traken,* and she's very technical, unlike Tegan who has no particular skill."

Sarah Sutton agreed that Nyssa was a much gentler character than either Adric or Tegan and that she goes about her affairs in a much quieter manner. I wondered if this was the character that had been given to her at the outset or if these facets had been developed as Nyssa's role in **Doctor Who** became more permanent and established?

"Most of it was handed to me in *Keeper of Traken.* I mean, she was never a nit-wit there, nor in any other stories. Different script-writers do see Nyssa in different lights and so in each story she does end up doing different things and appearing slightly differently."

Prior to **Doctor Who,** Sarah Sutton had been best known for her role in the Brian Hayles series **The Moon Stallion** and I asked how her part in **Doctor Who** compared with previous work.

"Completely different. I've never done any form of science fiction before even though I've had quite a lot of work in drama. Also doing something that is so long running, it's almost like having a regular job really."

"The technical aspect of the show is what really makes it new for me, doing scenes that involve CSO and that sort of thing. That can be very tiring because all you're doing is standing around on one spot for quite a time while they're lining up, saying a few lines, and then going back and having to do them again. From that point of view, **Doctor Who** is something very new to me."

What determined, I wondered, Sarah Sutton's decision to become an actress.

"Nothing ever determined that I wanted to be an actress," she replied emphatically. "I never thought, 'Oh, I think I'd like to be an actress'. I started so young—I was nine when I did my first professional part and I was eleven when I did my first television—and I was lucky in that most of the things I did while I was at school happened in the holidays, so I never►

actually missed a great deal of school. My acting more or less grew with my schooling and I was finding I was getting more and more work so that when I left school there didn't seem any other alternative than to continue what I had been doing for the last few years beforehand. My first professional job had come at The Phoenix Theatre in Tottenham Court Road, London playing Baby Roo in a children's musical version of *Winnie the Pooh,* and I had ended up doing that for three Christmas seasons."

Was this because her own family had been on the stage, I enquired.

"Not at all. My family has nothing to do with the acting profession. My father is an airline pilot. I started because I went to a ballet school for nine years and there was an agent for the whole school who happened to be there visiting one of the performances we did at our little theatre, and she suggested that I went up for an audition. And thereafter audition just followed audition . . ."

And the role of Nyssa?

"She came as most of the others did. My agent rang up and said the BBC were auditioning for a part in **Doctor Who** and they wanted to see me, and would I go along at such and such a time and do a reading. So I went to the BBC and met John Black and John Nathan-Turner, and a week later they rang me and said they wanted me to do the part. At that time I didn't know that Nyssa was going to carry on past *The Keeper of Traken.*"

I put to Sarah Sutton a point raised previously in the interview with Janet Fielding—that of the type casting which tends to follow actresses who have played companions in **Doctor Who.** The fear of the mill-stone around their necks for continually being identified with one part must surely be very great. Was this a worry for Sarah Sutton?

"I can see that that is a problem but at present I don't really know how to answer that. I've still got that problem to come yet when I decide to leave. I don't know how long I want to do the part nor how long they (the BBC) will ask me to do it. I finished the last season in January and I've got another season to do but whether I'll be in the season after that I don't know. I haven't decided what I'm doing next week yet let alone next year!"

One aspect of being a **Doctor Who** companion is the public attention the role brings, especially to the Doctor's female assistants. The process started with Carole Ann Ford in 1963 and has continued to the present day. So how has playing Nyssa affected Sarah Sutton's lifestyle.

"I haven't had anyone in the streets yet saying 'are you Sarah Sutton?' if that's what you mean. On the correspondence side I do have quite a lot to do. Aside from straightforward autograph requests I get letters from people saying how much they've enjoyed the latest season, and how much they enjoy the character of Nyssa. Quite a few also from mothers of boys about six years old who ask for autographs on their behalf, and a fair number of letters from older people too."

On the question about whether any of the letters were harshly critical or offered comments on how Nyssa should be played in Sarah Sutton had to think a moment before replying.

"A lot of people do send me questionnaires, some of which I haven't, I'm ashamed to say, had time to reply to. Some of them really are so complicated and, particularly recently, I just haven't been able to sit down and start composing essays. Both Janet and I have found this. We had a fair amount of mail coming in just after we started

in **Doctor Who** but then it was off the air for a long, long time and the correspondence dropped to virtually nil. But since it started again last January the fan mail has been coming in more and more and it has got to the point now where I would be dealing with it all day if I started writing four page replies to everyone that wrote in a letter. To give you an idea of the average I've got about fifty at the moment which I will aim to do this weekend".

Knowing the collector instincts of some fans I queried if any of the letters asked for "Nyssa souvenirs" like props from the programme.

"I don't get very many of those kind of letters although I did give away some things on **Swap Shop** last year which was great fun to do. I'd like to do **Swap Shop** again actually because I was so nervous the first time."

Mention of Sarah Sutton's appearance on the Noel Edmonds **Swap Shop** programme reminded me of the different hair styles worn by her as Nyssa and as herself. Sarah Sutton's own hair is quite long and much straighter than her television image as Nyssa. Why was this?

On *The Keeper of Traken* all the women had very curly hair. If you noticed, Sheila Ruskin, who played my step-mother, had very curly hair too. It just happened to be the style that was created for the women of that planet so my own hair was set into that fashion. In the new season you will have noticed my hair dropped somewhat and got taken out more. The curls were a lot looser and not as tight. I'd really like to have it even looser if I could, basically because it takes so long to have done. Today, for instance, is a normal day and all I need to have done to my hair is a run through with a set of heated curlers and curling tongs. But for the first day of recording I have to sit under a hair drier with curlers in place which means me coming in an hour and a half earlier than everyone else to have that done. It was particularly bad when I first began because I had to sit under that drier practically every morning which drove me insane; sitting under there for an hour after hour at that time of the morning with hot air blowing down and those curlers packed so tightly. Luckily a set of heated rollers will do now, which I can stand, although that is only after the first day. It would be nice if I only ever needed to have the heated rollers in every day so that the curls would be a lot looser-I'd like that for the new season."

The one major change to Nyssa's image this last season had been the switch from the 'fairy' skirt to the trousers. Had this been an expressed personal wish on grounds of modesty or had the decision been taken elsewhere by others on the production team?

"I think it came about one day while we were rehearsing in the studio. I'd got the Nyssa jacket on but not the skirt. I was wearing just a pair of my own trousers—tight cords—and it was John Nathan-Turner, up in the box, who decided the image of jacket with trousers was quite nice, hence I had some trousers made. Why, don't you like the idea?"

When I vaguely mumbled about chauvinistic preferences for women in skirts Sarah Sutton laughed and added, "I'm not too sure what John Nathan-Turner's plans are for the next season (which began recording in April) but I hope I will get a change of costume into something that shows the legs more".➤

Still on the subject of costumes I mentioned the companions prior to Nyssa, Tegan and Adric who were noted for their changes of attire each successive story. Did the uniform approach for the three latest companions dismay Sarah Sutton at all?

"Oh certainly it is always nice to have lots of different things to wear. I think I envied Lalla (Ward) as I recall she used to change her wardrobe with each story."

Moving on specifically to the last season's crop of stories it came as no real surprise to learn that Sarah Sutton's favourite had been *Black Orchid*—the serial in which she had played two parts, Nyssa and Ann Talbot.

"It was such a break from the usual format of **Doctor Who** which is all science-fiction, planets and monsters. *Black Orchid* was a breath of fresh air really and it was quite nice to do something that was almost like an old 1930s movie. It was nice going on location for it even though the weather was freezing cold, and it gave me a chance to dance too which was lovely—doing The Charleston. At school we'd studied all kinds of dancing, not specifically The Charleston, but once you've trained in the basics you should be able to pick different styles up quite easily. Mind you it wasn't made easy by the freezing weather. I mean I don't think I've ever been so cold—especially wearing that skimpy outfit. Of all the problems I've had this season I think fighting off the cold has been the biggest of them."

That remark tempted me to mention the shot, from *Castrovalva,* of Nyssa tumbling into the water. The resulting expression of "Ugh!" looked a little too realistic. Was it?

"The shot *was* in the script and it was done around five o'clock in the afternoon as the last shot of the day. The reason being, once I'd got wet I really had to get back to the hotel and have a bath. That really was a case of the one-take shot."

Another story Sarah Sutton expressed a personal preference for was Eric Saward's *The Visitation* some of which had been filmed on location at Iver Park and the Tithe Barn at Hurley.

"I enjoyed the whole thing as a story but particularly doing all the work on location. I like being outside and doing things. Studios are good fun, but location work always adds a little something extra".

This led onto a general question about which of the three media Sarah Sutton most preferred—film, theatre or television.

"I don't think there is a preference. I haven't done very much theatre and I think I really would like to do some more. It's what I want to go on to after I've hung up the maroon jacket for the last time, although it's very difficult to get into.

"No I wouldn't say I had any fixed preference—all are enjoyable and if you can manage to do a bit of all three, wonderful! That would be my ideal. You need different techniques to act in each media but then again that is something you can adapt to. Regretably, I haven't been in the situation yet of having to turn any work down, through **Doctor Who** or otherwise. I think that would be rather a nice situation to be in; being so busy that you have to turn other work down but it hasn't happened yet. After **Doctor Who** I think I would be quite happy to do *any* work that came my way . . . within reason!" she concluded as an afterthought.

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EARTHSHOCK

How does one even *begin* to review *Earthshock* the penultimate story of the nineteenth season—without that review containing so many superlatives as to make an objective criticism impossible I loved every minute of that story and indeed found within its narrative and direction everything that has ever encapsulated my enthusiasm for **Doctor Who** both from the myth and the production points of view

I have always maintained the Cybermen to be the most chilling of the Doctor's adversaries and the most powerfully frightening Even during the "golden age" of **Doctor Who** monster serials when the Cybermen and the Daleks were sharing the limelight equally—before the latter's physical condition dropped below a point where they could be believable—the Cybermen always seemed to have that edge You could escape from a Dalek by simply scaling a flight of stairs—as *Destiny of the Daleks* so cynically pointed out but a Cyberman can climb stairs, and climb them very rapidly as well! And there was the secret of their menace They could be anywhere at any time, in the shadows lurking around the next bend or in full view some distance away but marching forwards with relentless precision. Strong armoured, gleaming and almost invincible

Earthshock brought out all those characteristics in the Cybermen and used them to stunning effect Everything about them was right Eric Saward, the writer apparently did a great deal of homework before penning this serial, meticulously researching the all-important thrill elements present in the Cybermen.

It did not escape my notice that the storyline borrowed from most of the previous Cybermen stories, if not all of them The opening to quarry-like location paralleled the first scenes in *Tomb of the Cybermen* almost shot for shot The freighter scenes harkened back to *The Wheel in Space* there was gold dust from *Revenge of the Cybermen*, plastic cocoons from *The Invasion* and best of all as far as I was concerned, the battle of wits between the Doctor and his armoured adversaries as the former tried to stop the latter breaking onto the bridge However, whereas in *The Moonbase* the Cybermen failed, here they succeeded, decisively!

I have long held the view that what separates the **Doctor Who** monsters from almost any other kind of screen or television horrors is the granting of intelligence to both sides The Doctor has to be clever, he has to be a strategist and, of course he must explain himself to his companions and thus to his audience The hook comes when the opposition is seen to do exactly the same The Ice Warriors did it in their debut story, so did the Daleks and particularly in the last instance I suspect the principal reason the Daleks came over so well as villains was that Terry Nation wrote his script before he knew the shape or the voices of his creations. *Earthshock's*

Cybermen had just that too. Despite their appearance they spoke and performed as tacticians—and ruthless tacticians at that. I doubt anyone will ever give an award to an actor playing a monster in *Doctor Who* which is rather a shame as David Banks' Cyberleader came over as more coldly evil than even the Master.

Perhaps a major plus in accenting the Cybermen's villainy was the superb design of the costumes for this story. Robert Holmes was once quoted as saying he found writing for robots very boring as they exuded little if any personality. Indeed a common mistake many writers and reviewers alike make is in placing the Cybermen in the robot category. This is wrong and a round of applause is deserved to the Designers of the new Cybermen for reminding the audience by the simple inclusion of the opaque mouth section that there is indeed something organic that might once have been termed human within those armoured life support systems. Even more graphic was the wounded Cyberman in episode three which was visibly seen to bleed. It may only have been hydraulic lubricant but the horrific imagery of dying was there.

In concluding this specific look at the Cybermen in *Earthshock* there are two criticisms I would make—one of which many of you pointed out with varying degrees of annoyance, the other being a personal comment and depending on how violence is viewed within **Doctor Who** production circles. The 'faux pas' everyone seems to have noticed was the scene again in episode three where Scott and Tegan are preparing to gun down two Cybermen sentries. As reader David Bromley pointed out it looked as though the Cybermen were telling ►

jokes to one another. My own view is that the shot was on screen too briefly for it to impair the otherwise tense atmosphere of the production but since enough people did notice it I suppose it does demonstrate how difficult it must be to keep up the continual need for suspense when there are so many individual shots to be edited in. Certainly *Earthshock* appeared to have more scenes-per-minute than any other **Doctor Who** serial I have seen in a long while.

The second comment deals not so much with what was on the screen—which was brilliant—but with what was not! These new Cybermen looked very solid, powerful and, so we are told, they have the strength of ten men. The first four Cybermen stories gave emphasis to the physical power of the Cybermen via the dreaded Cyber-chop, the singing hiss of a metal arm as it sliced through the air to knock out—or kill—a human adversary. There is the counter-argument that graphic violence has no place in **Doctor Who** any more, yet this writer firmly believes a younger audience can distinguish between the fantastic—say Darth Vader lifting a man into the air by his neck, snapping it, and then tossing the body into the corner—and *Sweeny*-style violence of men leaping out of Transit vans inflicting G.B.H. with crowbars and tyre levers.

The battle scenes in *Earthshock* were given a faultless build-up. The preparations by the defenders, the ominous clangs and sounds of movement from the hold, the steady increase in the pace of the incidental music, and then finally the appearance of the Cyber battalions and the commencement of hostilities. Marvellous stuff but I think I would have preferred the consequent fight scene to have been a little bit less antiseptic.

Looking at the directing of *Earthshock* I was

impressed far beyond even my hopes for the story. Peter Grimwade's meticulous craftsmanship as a director has made all of his stories to date for *Doctor Who* vehicles that intrigue and fascinate on the televisual level. However, when allied with Eric Saward's *Earthshock* script, which was just loaded with all the elements that have ever made **Doctor Who** great, he succeeded in fashioning a story which worked on a gut reaction level in a way I have not seen in the programme since *The Web of Fear*.

Episode one started the ball rolling with the cave deaths. They in themselves were intriguing enough as you wondered what kind of hideous force was being brought to bear on the hapless troopers. I had formed ghastly visions of the soldiers being seared to death by some terrible heat radiation from the androids' heads so I was quite surprised by the revelation of the simple ray beams from the hands — again another pointer to the old axiom about being more unnerved by what you think you will see rather than what you do. Then came the first cliff-hanger as the Cybermen slammed into vision for the last scene. Episode two saw the fighting begin in earnest followed by the lovely intermezzo of the flashbacks.

The freighter interiors were every bit as good as those seen in *Four to Doomsday* with the added ingredient that they were much more dimly lit and complemented the echoed death screams of the two luckless crew members who died just before episode two's ending.

Episode three belonged to the Cybermen and their battle for control of the bridge. Aside from those moments I have already mentioned the one scene that did leave me wondering "how did they do it" was the fusion of the Cyberman into the bulkhead. Okay so it must have been done with quick editing but at the time the effect was so startling as to give cause to question one's own powers of perception.

If episode three belonged to the Cybermen then episode four rightly belonged to Adric. In all honesty I could never find much in the character of Adric to make the companion really sympathetic to an audience. He was either too self confident, too greedy (for food) or else used for moments of comic relief. Matthew Waterhouse himself would likely admit to not yet being in the Olivier class of acting. Nevertheless during those last few moments before the end he did give a performance that will be remembered for a long time to come. If anything that last close-up of him said it all — a small boy, very frightened and very alone on a vast ship seconds from Armageddon.

The ending shocked as it was intended to shock. Tegan's expression sealed the loss of Adric to the viewer and the theme music at the end was muted into silence for one of the most touching story finales ever.

When the Doctor saved Gallifrey from universal destruction in *The Deadly Assassin* Borusa awarded the Doctor nine out of ten. Well for sheer quality and for producing a serial that worked on so many emotive plains I think I would award *Earthshock* and all those behind it, ten out of ten. It was a Masterpiece and deservedly the first **Doctor Who** story in many a year to reach a position within the BARB's top ten ratings system.

Perhaps the most amazing fact of all was that *Earthshock* was not a new **Doctor Who** story at all. It used every trick in the book that brought the series first into the limelight years before. It was to Peter Davison what *The Dead Planet* story was to William Hartnell. What amazes me is that it has taken the **Doctor Who** team so long to rediscover a formula they possessed in quantity so long ago. It is said nothing succeeds like success and it is truly to be hoped that *Earthshock* will point a way to a long and very glorious future for **Doctor Who.** Certainly it has an excellent template now from which to work.

The Doctor Who Archives

THE HIGHLANDERS

Episode One

It had been a massacre. Over the moors of Culloden are strewn the bodies of the Jacobite Scots who had risen in support of Bonnie Prince Charlie's claim to the English throne. The year is 1746 and the army of the English and Hanoverians, led by The Duke of Cumberland, has just defeated the last stand of the Scots. The Prince himself is fleeing for his life, and from the battlefield limps what remains of the proud Clansmen, desperate now to find sanctuary from the patrolling Redcoats who are slaughtering or hanging those they find. In the distance the ghostly wail of the bagpipes haunts the moors in a last lament from the Highland dead.

Added to this comes the sound of the TARDIS materialising. The Doctor, Ben and Polly step out, and Ben for one is certain they have returned to Earth in the present day. He sets off to find his bearings.

Not far away, in a small stone hut, a small party of Highlanders are bathing the wound of the injured Laird, Colin McLaren. Aside from the Laird's daughter Kirsty, there is Alexander, a fierce warrior, and the young McCrimmon piper, Jamie. Hearing sounds of movement from outside, Alexander and Jamie brandish their weapons. They capture the three time travellers but the lives are spared when Kirsty, overhearing the name "Doctor", implores him to treat the Laird.

The Doctor examines the wound and determines that fresh water is needed first. Polly and Kirsty set off to fetch some from a stream. But while they are gone the hut is surrounded by English Redcoats—Alexander is felled by a fusillade of musket shots and the others have no choice but to surrender. The Doctor adopts a thick German accent in an attempt to convince the commanding officer, Lieutenant Algernon Ffinch that he is a doctor from Hanover, one of King George's countrymen. The ploy fails and Ffinch orders his sergeant to prepare four gallows for a hanging.

Not far from the field of battle, two figures are watching the English Redcoat patrols. Grey, an ex-solicitor now making healthy profits by selling rebels for transportation to the Colonies, and his valet Perkins are looking for business. Through a spy-glass they see the four men being led to the gallows and Grey senses profit when he sees Ben and Jamie.

Polly and Kirsty too are witnessing the scene. They begin gesturing wildly to attract the soldiers' attention—and so defer the hanging—but as they dash off, it is only Ffinch and two men who follow them—eager to claim the reward for the Prince, believed to be escaping in the guise of a woman.

Grey bribes the sergeant into giving over the four prisoners to his care and he arranges for them to be marched to Inverness. The two

girls evade Ffinch's men and attempt to work out a plan to rescue the four prisoners. But to do this they know they will need money, and neither of them possesses a penny to her name.

Episode Two

They are arguing what course of action to take when they hear the sound of a patrol approaching. It is Lieutenant Ffinch plus two foot soldiers. The officer dismisses his two men, but once alone he finds himself captured by Kirsty and Polly. They rob him of his money and Polly takes also his identity disc plus a lock of his hair. She tells Ffinch that the last two items will be presented to his colonel as evidence of how two girls out-witted an English officer, should be be rash enough to attempt to follow them.

At Inverness Grey is making plans with Captain Trask. Trask is a swarthy, unscrupulous man who uses his ship, "The Annabelle", to transport Grey's captives to the West Indies to be sold as slaves to the Plantation owners. A price is agreed between the two rogues and Trask sets off to round up some of his men to begin loading his charges aboard his vessel.

The Doctor, Ben, Jamie and the Laird are languishing in a dank jail. Suddenly the Doctor notices Jamie is wearing a curious sash around his waist. Reluctantly the young Scot displays to the Doctor that it is the standard of the Prince—entrusted to his clan by "The Pretender" himself. The Doctor evolves a bold plan. By showing the sash to a

guard he is able to secure an interview with Grey, and then, by a trick, manages to overpower him and escape.

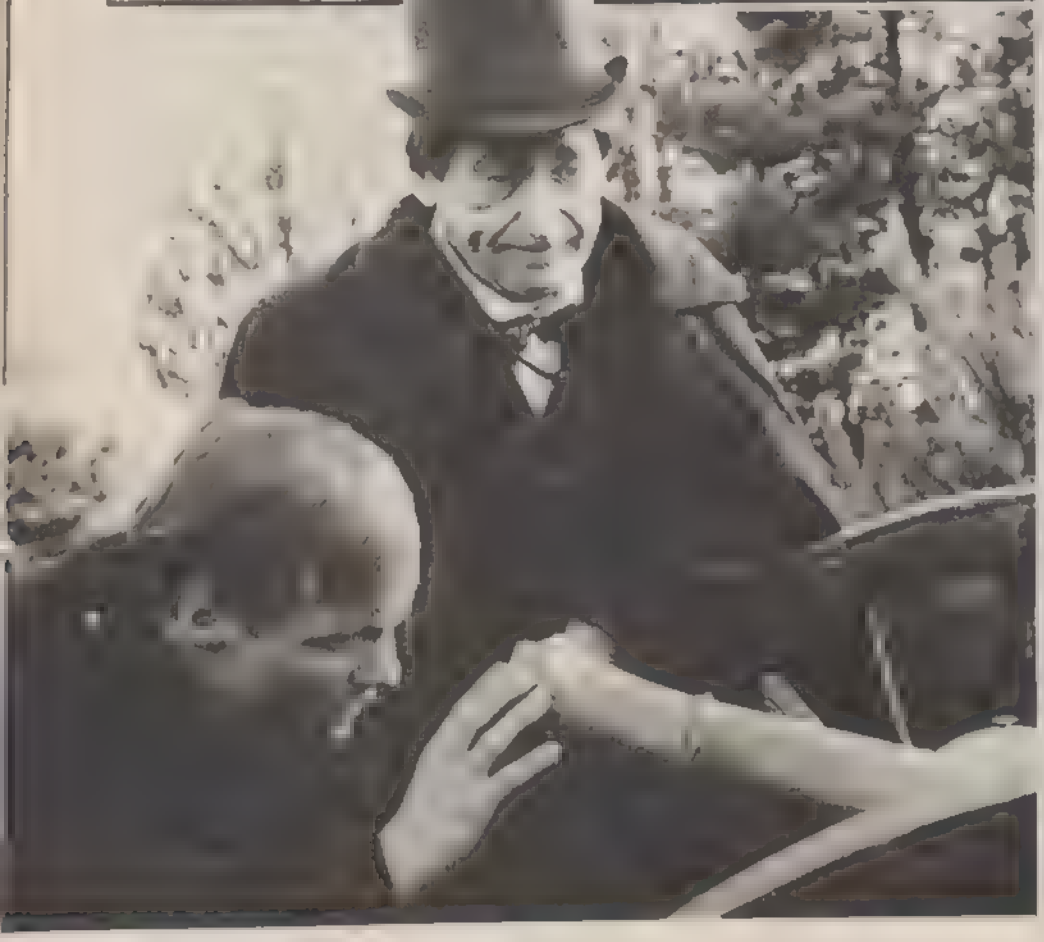
He does not go far. He hides in the kitchens of the jail and disguises himself as one of the serving crones. The Doctor then stealthily makes his way back to the dungeons themselves.

But he is too late. He watches helplessly as about fifty men, Jamie, Ben and the Laird among them, are taken away by Trask. The party reaches the harbour where they are forced to board a long boat—waiting to take them out to "The Annabelle". As they approach the ship, Ben sees a man, roped up and with heavy chains tied to him, being thrown into the water. As the body sinks Trask tells his prisoners that should they make any trouble, that fate will befall them too.

Epidode Three

The prisoners are taken aboard the ship and stowed in the hold. Down there the Laird recognises one of the other men in chains as being Will Mackay, the former master of this ship. It transpired that during the rebellion Mackay was bringing weapons for the Scots from France. Trask, his first mate, betrayed him to the English and thus was given command of the vessel. But now Trask has turned to the illegal practise of shipping slaves.

Kirsty and Polly have arrived in Inverness and with the money stolen from Ffinch, they buy the clothes and wares to disguise themselves as orange sellers. The intend to infiltrate one of the dockside inns with the aim of finding where Ben, Jamie and the others are being kept. To Polly's delight Ffinch himself is in the first hostelry they try and he reluctantly tells them the story about Grey and his plans for all rebel prisoners-of-war. While the two girls are considering the best way to approach Grey, they are joined by an old woman— this none other than the Doctor who tells them about the Highlanders having been taken aboard "The Annabelle". Polly ➤



has grave doubts about the Doctor's plan to use the remainder of Ffinch's money to buy guns from English soldiers—but the Doctor re-assures them both that, in this day and age, "The average soldier would sell his grand-mother for tuppence."

On board "The Annebelle", Grey and Perkins are tying up the legal niceties of the slave trade. He shows the prisoners a contract and tells them they have a choice. They may either turn "king's evidence" and betray their comrades, or hang. However, if they wish to "volunteer" to serve in the Plantations, they may do so by signing the contract. Furious at this blackmail Ben tears up the contract. Trask has Ben restrained and tells the others he intends to make an example of him.

Back on shore, the Doctor is showing the girls the results of his "shopping trip", a barrow full of muskets, pistols, swords and daggers. As Kirsty picks one out for herself, the Doctor notices the ring she is wearing. It is the royal ring of the Prince, entrusted to the Laird as a reward for helping him to safety.

On Trask's orders Ben has been put in chains and is now dangling from a yardarm. Before the eyes of the Highlanders he releases the rope and Ben is lowered into the water, to drown.

Episode Four

Ben's knowledge of ropes and knots saves his life as he struggles free of his bonds and swims for the shore. Once there he soon finds himself re-united with his friends.

As soon as he has dried off the Doctor announces he has found a rowing boat and it is now ready for launching. The Doctor, Ben, Polly, and Kirsty cast off on a return trip to "The Annabelle".

Reaching the vessel, the Doctor openly boards her to create a disturbance long enough for the others to manoeuvre around to one of the portholes facing into the hold. They climb into the hold and begin distributing the weapons to the Highlanders.

Grey is astounded when the Doctor is brought before him, and even more so when he calmly presents the solicitor with Prince Charles' ring and announces he is here on board the ship, disguised as a piper. Eager for the Crown's reward for the Prince, Trask and Grey descend into the hold. At a pre-determined signal from the Doctor the Highlanders rise in arms against their cruel captors. Tresk's men join the fray and soon a battle rages through-out the ship. Some Highlanders lose their lives, but in the end it is the Scots who are victorious. Trask dies in a sword fight with Jamie, and Grey is taken prisoner. Perkins elects to join the Highlanders when they decide to sail for France—and refuge.

The ship sails, but without the Doctor, Ben, Polly, their prisoner Grey, and the young Piper Jamie who has agreed to act as their guide back to the glen—and the TARDIS. Grey is handed over to the English—in the person of Ffinch, who orders him to be imprisoned for abusing his position as prison commissioner. Out of respect to Polly, Ffinch allows the travellers safe passage back to the glens.

However, once there, they discover there are still other patrols about, and the travellers make a hurried departure in the TARDIS, with an extra passenger, James Robert McCrimmon.

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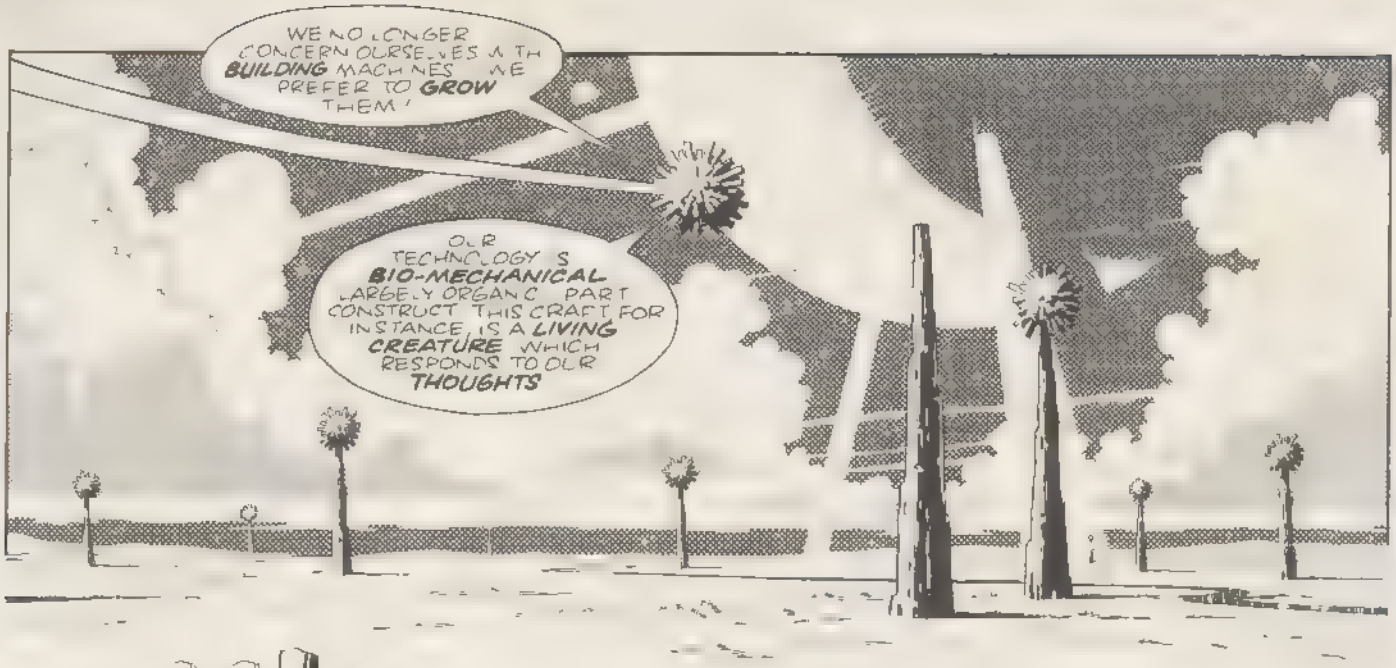
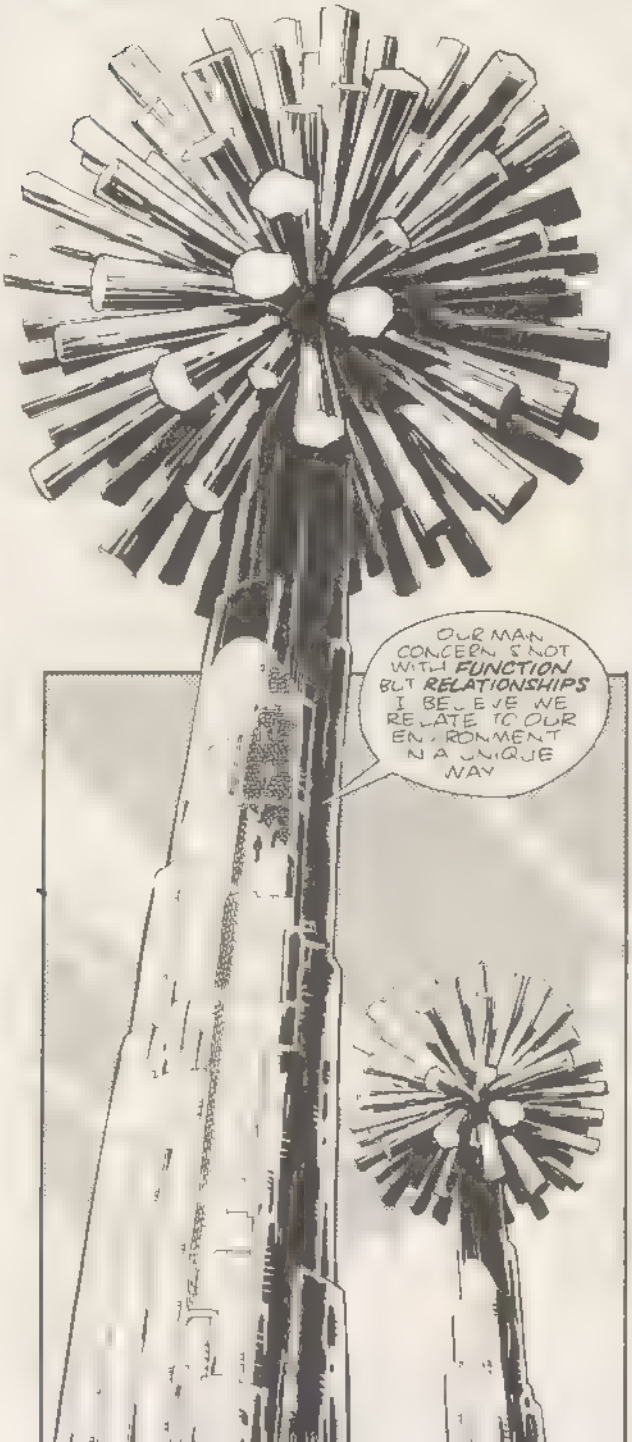
THE VAST BIO-MECHANICAL COMPLEX KNOWN AS THE **EVENT SYNTHESISER** HAS BEEN TAKEN OVER BY THE DEMON **MELANICUS**. AND WITH IT, HE NOW **CONTROLS** THE FLOW OF EVENTS IN TIME ..

THE DOCTOR, ON A MISSION TO RECOVER THE MACHINE, IS TAKEN BY **ALIEN BEINGS** INTO THE CENTRE OF A **WHITE HOLE!**

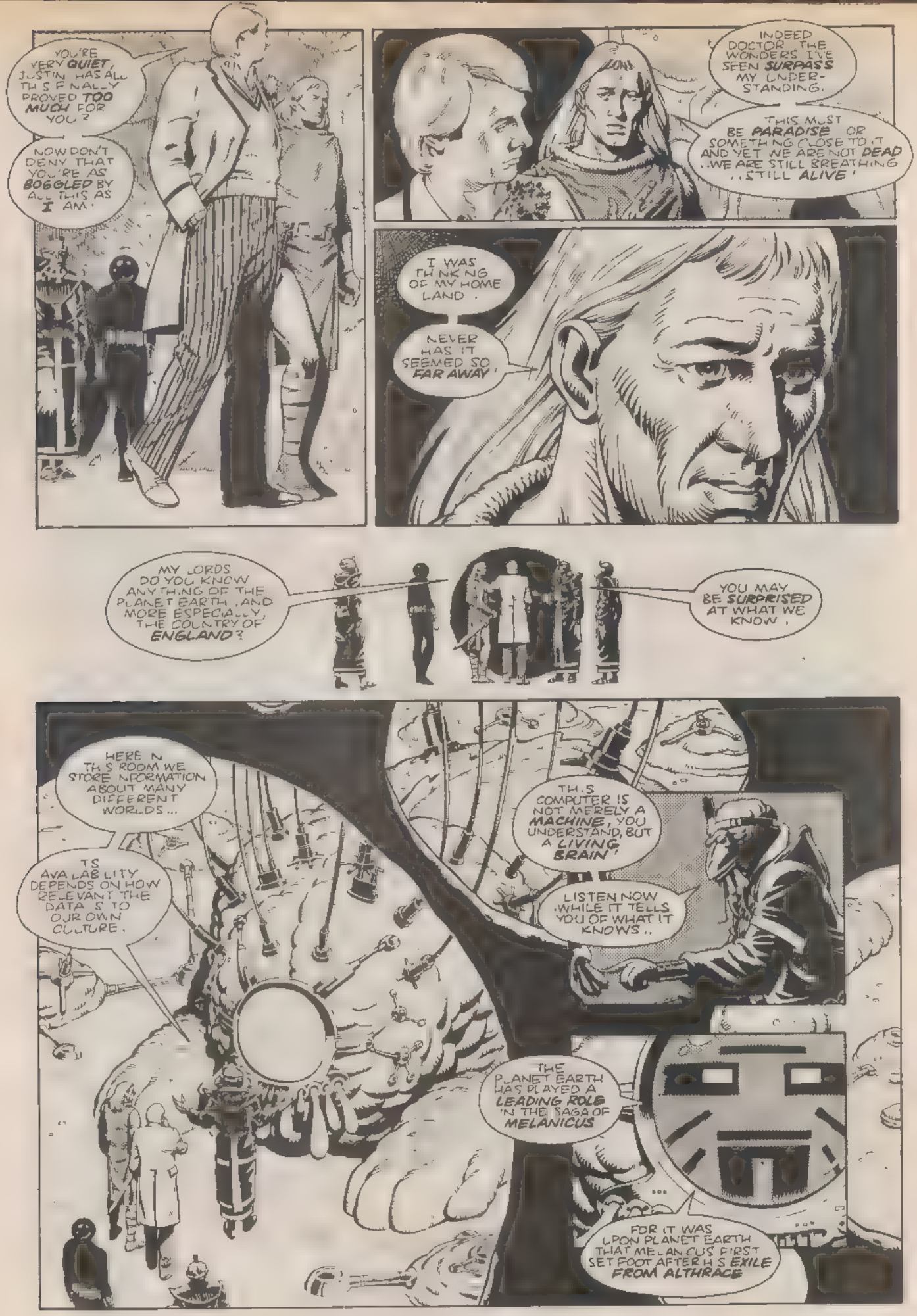

WE NO LONGER CONCERN OURSELVES WITH BUILDING MACHINES WE PREFER TO GROW THEM!
OUR TECHNOLOGY IS BIO-MECHANICAL LARGELY ORGANIC PART CONSTRUCT THIS CRAFT FOR INSTANCE, IS A LIVING CREATURE WHICH RESPONDS TO OUR THOUGHTS


OUR MAIN CONCERN IS NOT WITH FUNCTION BUT RELATIONSHIPS I BELIEVE WE RELATE TO OUR ENVIRONMENT IN A UNIQUE WAY

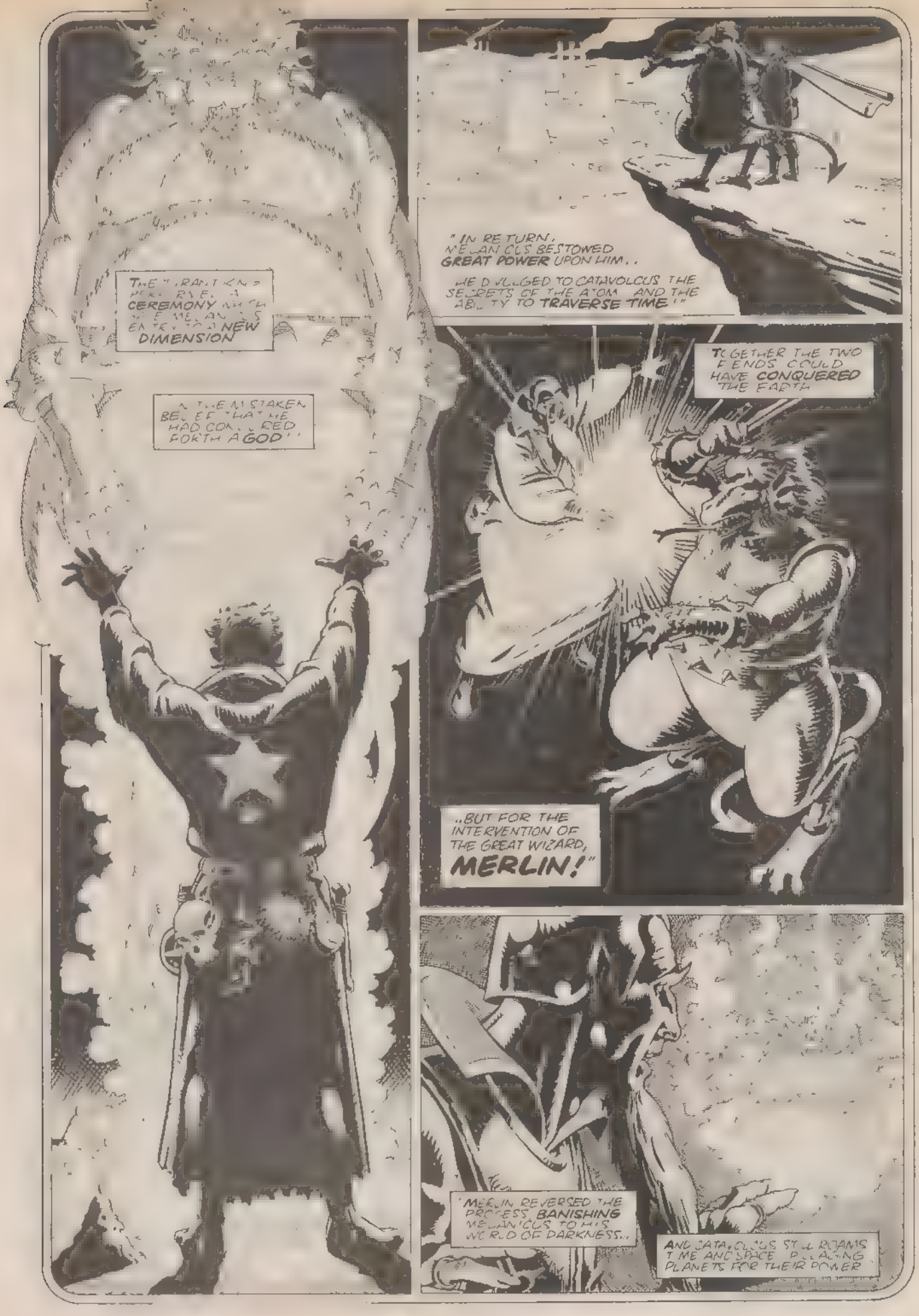
QUITE SO, DOCTOR QUITE SO WE ARE SITUATED AT ONE OF THE SOURCES OF CREATION THE WHITE HOLE ITSELF
JUST WHAT IS THE NATURE OF THAT RELATIONSHIP? YOU SEEM TO BE HINTING AT SOMETHING GREATER THAN THAT WHICH IS VISIBLE

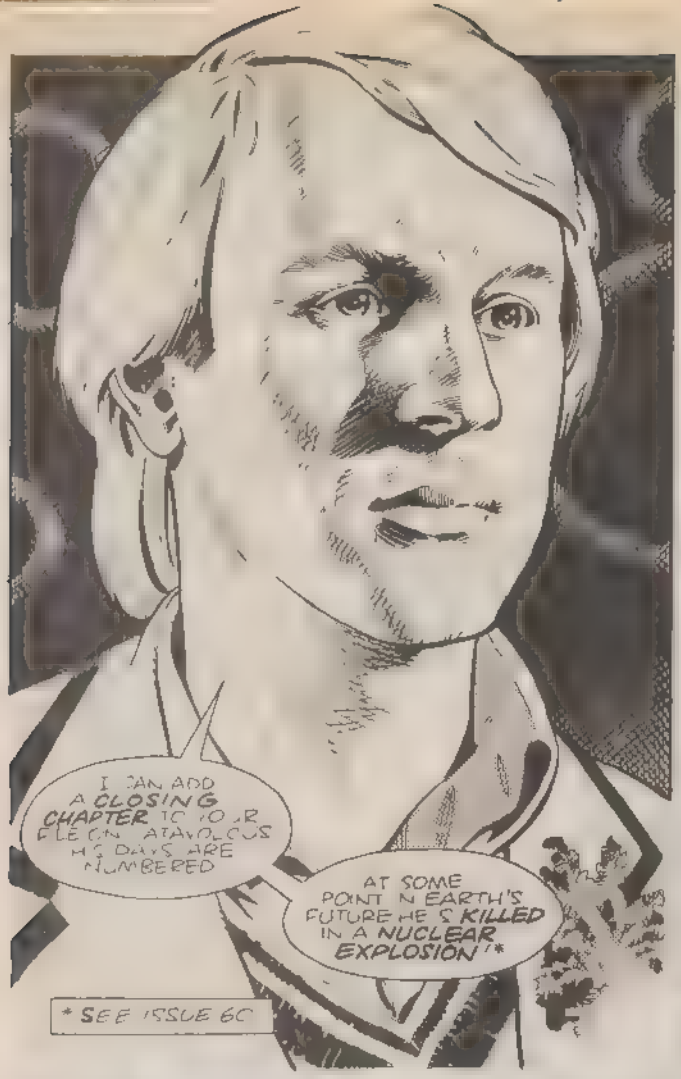
HERE ARE SOWN THE SEEDS OF THE FUTURE AND THEIR GROWTH DEPENDS UPON THE SYMBIOTIC RELATIONSHIP BETWEEN OURSELVES AND OUR PLANETARY SYSTEM

YOU MEAN YOU AND YOUR HOME WORLDS HAVE BECOME
A SINGLE VAST THINKING FEELING INTELLIGENT BEING PRECISELY DOCTOR

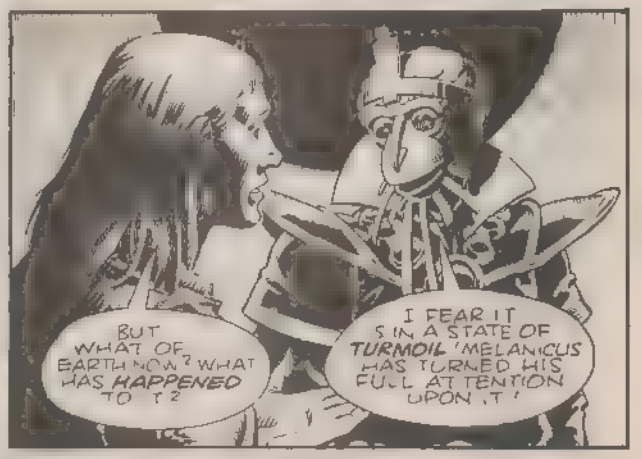

YOU'RE VERY QUIET, JUSTIN HAS ALL THIS FINALLY PROVED TOO MUCH FOR YOU?
NOW DON'T DENY THAT YOU'RE AS BOGGLED BY ALL THIS AS I AM!
INDEED DOCTOR THE WONDERS I'VE SEEN SURPASS MY UNDERSTANDING.
THIS MUST BE PARADISE OR SOMETHING CLOSE TO IT AND YET WE ARE NOT DEAD ..WE ARE STILL BREATHING ..STILL ALIVE!
I WAS THINKING OF MY HOME LAND.
NEVER HAS IT SEEMED SO FAR AWAY!
MY LORDS DO YOU KNOW ANYTHING OF THE PLANET EARTH, AND MORE ESPECIALLY, THE COUNTRY OF ENGLAND?
YOU MAY BE SURPRISED AT WHAT WE KNOW.
HERE IN THIS ROOM WE STORE INFORMATION ABOUT MANY DIFFERENT WORLDS...
ITS AVAILABILITY DEPENDS ON HOW RELEVANT THE DATA IS TO OUR OWN CULTURE.
THIS COMPUTER IS NOT MERELY A MACHINE, YOU UNDERSTAND, BUT A LIVING BRAIN!
LISTEN NOW WHILE IT TELLS YOU OF WHAT IT KNOWS..
THE PLANET EARTH HAS PLAYED A LEADING ROLE IN THE SAGA OF MELANICUS
FOR IT WAS UPON PLANET EARTH THAT MELANCUS FIRST SET FOOT AFTER HIS EXILE FROM ALTHRACE

WHAT? MELANICUS WAS A NATIVE OF ALTHRACE?
REMEMBER DOCTOR ALTHRACE IS NOT A SINGLE PLANET BUT A SYSTEM!
A SYSTEM THAT SUPPORTS MANY RACES AND MANY DIFFERENT SPECIES
BUT LET THE COMPUTER CONTINUE OPEN YOUR MINDS TO THE IMAGES IT SUMMONS FORTH
MELANICUS WAS OF THE RACE OF KALCHURA AND A HIGHLY EVOLVED BEING BUT HIS TORTURED SOUL DEVELOPED A PASSION FOR WAR AND DESTRUCTION!"
HE TRIED TO CONQUER ALTHRACE. OUR MYTHOLOGY IS FULL OF TALES OF BATTLES BETWEEN GODS AND DEMONS"
A THIRD CENTURY DESPOT CALLED CATAVOLCUS ONE WHO DABBLED IN THE BLACK ARTS"
CATAVOLCUS!


CEREMONY
NEW DIMENSION
A THE MISTAKEN BELIEF THAT HE HAD CONJURED FORTH A GOD!
"IN RETURN, MELANCUS BESTOWED GREAT POWER UPON HIM..
HE DIVULGED TO CATAVOLCUS THE SECRETS OF THE ATOM AND THE ABILITY TO TRAVERSE TIME!"
TOGETHER THE TWO FIENDS COULD HAVE CONQUERED THE EARTH
..BUT FOR THE INTERVENTION OF THE GREAT WIZARD, MERLIN!"
MERLIN REVERSED THE PROCESS, BANISHING MELANCUS TO HIS WORLD OF DARKNESS..
AND CATAVOLCUS STILL ROAMS TIME AND SPACE PILLAGING PLANETS FOR THEIR POWER

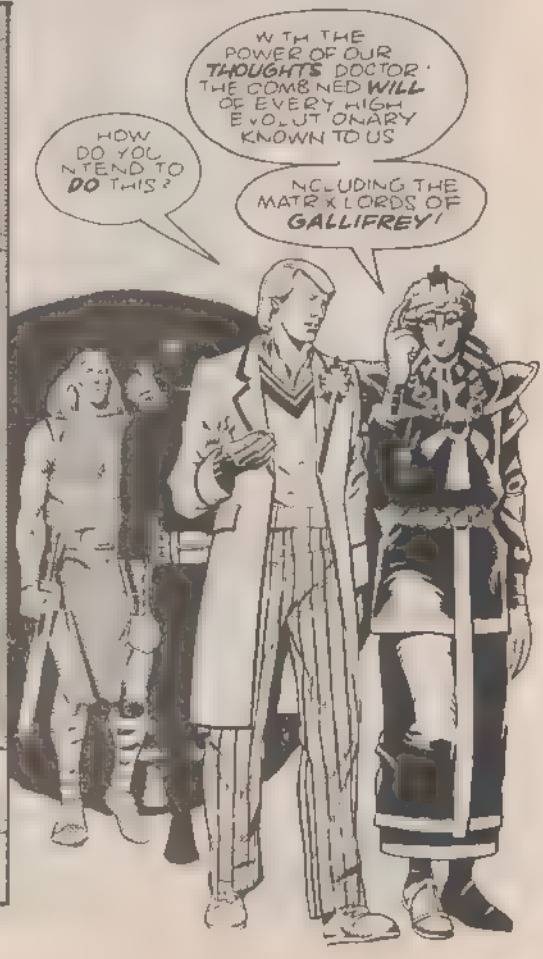

I CAN ADD A CLOSING CHAPTER TO YOUR ELECTRONATAVOLCUS HIS DAYS ARE NUMBERED
AT SOME POINT IN EARTH'S FUTURE HE'S KILLED IN A NUCLEAR EXPLOSION!*
* SEE ISSUE 60

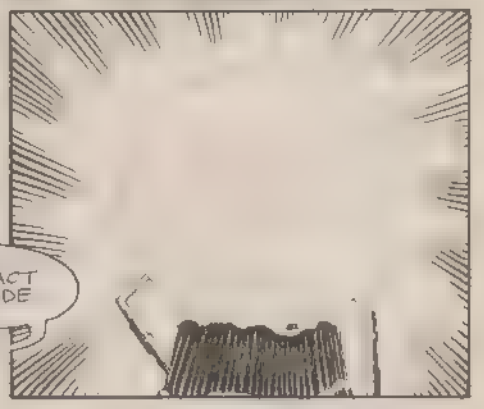
AND THE GUIDING HAND WAS MERLIN'S, ALTHOUGH I DON'T REALISE THAT AT THE TIME, HE DID PLANET EARTH A GREAT SERVICE
AND PROBABLY SAVED OTHER WORLDS, AS WELL!


BUT WHAT OF EARTH NOW? WHAT HAS HAPPENED TO IT?
I FEAR IT'S IN A STATE OF TURMOIL! MELANCUS HAS TURNED HIS FULL ATTENTION UPON IT!

A STATE WHICH WE HOPE TO REMEDY WITH THE HELP OF YOU ALL.
COME THIS WAY.

OUR RACE DESIGNED AND BUILT THE EVENT SYNTHESISER... TO SIMULATE THE EFFECTS OF THE WHITE HOLE. NOW WE FEEL RESPONSIBLE FOR WHAT HAS HAPPENED...
WE INTEND TO REVERSE THE FLOW OF TIME TO OVER-RIDE THE SYNTHESISER AND PIN-POINT ITS POSITION


WITH THE POWER OF OUR THOUGHTS, DOCTOR! THE COMBINED WILL OF EVERY HIGH EVOLUTIONARY KNOWN TO US
HOW DO YOU INTEND TO DO THIS?
INCLUDING THE MATRIX LORDS OF GALLIFREY!



NEXT TO SLAY A DEMON!

EPISODE GUIDE

PLANET OF EVIL (Serial 4H, 4 episodes)

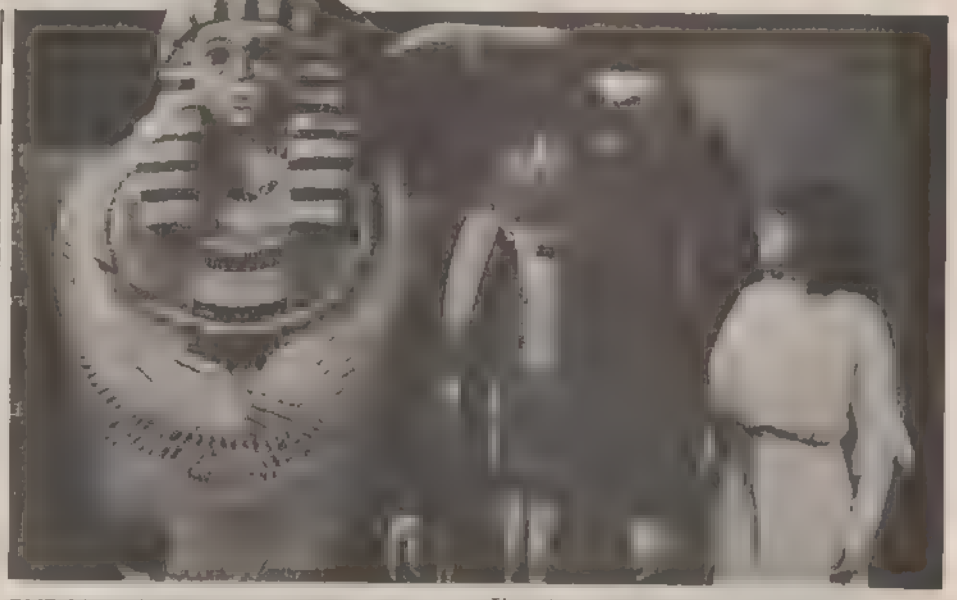
Episode One (27th September 1975)
Under suspicion of murder the Doctor and Sarah are being held prisoner at the exploration dome on Zeta Minor. Tired of being blamed for something they have not done Sarah suggests escape. But as they leave the confines of the dome a swirling incandescent monster looms out of the darkness before them.

Episode Two (4th October 1975)
With the Morestran Probe clearly now stranded on Zeta Minor, the Doctor proposes an offer of mediation with the forces holding them here. Watched by the Ocularid Tracker the Doctor returns to the Black Lake. The swirling anti matter creature appears and before Sarah's horrified gaze the Doctor tumbles headlong into the lake.

Episode Three (11th October 1975)
As events rapidly overtake Controller Salamar he becomes more and more convinced the time travellers are the cause of the deaths aboard his craft. Against the advice of his first officer, Vishinsky, he has the Doctor and Sarah strapped into the mortuary trays and begins the process to expel them into space.

Episode Four (18th October 1975)
By returning all the anti matter to Zeta Minor the balance is restored and the Probe is allowed to leave. Sorenson too is restored to his former self and so the only task left to the Doctor now is to return Sarah home to UNIT headquarters.

Tom Baker (*as The Doctor*), Elisabeth Sladen (*Sarah Jane Smith*), Terence Brook (*Braun*), Tony McEwan (*Baldwin*), Frederick Jaeger (*Sorenson*), Ewen Solon (*Vishinsky*), Prentis Hancock (*Salamar*), Michael Wisher (*Morelli*), Graham Weston (*De Haan*), Louis Mahoney (*Ponti*), Haydn Wood (*O'Hara*), Melvyn Bedford (*Reig*). Directed by **David Maloney**, Teleplay by **Louis Marks**, Script editor **Robert Holmes**, Designed by **Roger Murray-Leach**, Incidental music by **Dudley Simpson**, Produced by **Philip Hinchcliffe**.



PYRAMIDS OF MARS (Serial 4G, 4 episodes)

Episode One (25th October 1975)
The organ chords reach a shattering crescendo and as Namin's incantations too reach a climax a sinister black-robed figure emerges from the vortex of the space bridge. The Egyptian kneels and swears his allegiance but the Servant of Sutekh needs no others and Namin is scalded to death — the first of those to whom Sutkeh will bring the gift of death.

Episode Two (1st November 1975)
Furious at the interference in his plans Sutekh has ordered Scarman to send the Servicor Robots out to kill any they find within the energy field. Two of them burst in on the lodge. The Doctor manages to destroy one but the other lumbers forwards and raises its arms to crush Sarah.

Episode Three (8th November 1975)
In order to prevent the pyramid missile being launched the Doctor has had to cross the space bridge and confront Sutekh himself. The ploy works and the missile is destroyed as the God of Evil's concentration is broken. But now the Doctor must face the full fury of Sutekh's revenge.

Episode Four (15th November 1975)
With equipment borrowed from the TARDIS the Doctor is able to send Sutekh forward into time to a point where even Osirans must die. The resulting explosion from the time bridge starts a fire in the priory and the Doctor intimates that it is time to leave. After all, he argues, it was bad enough being blamed for one in 1666.

Tom Baker (*as The Doctor*), Elisabeth Sladen (*Sarah Jane Smith*), Bernard Archard (*Marcus Scarman*), Victor Tablian (*Ahmed*), Peter Mayock (*Namin*), Michael Bilton (*Collins*), Peter Copley (*Dr Warlock*), Michael Sheard (*Laurence Scarman*), Gabriel Wolf (*Sutekh*), George Tovey (*Ernie Clements*), Nick Burnell, Melvyn Bedford, Kevin Selway (*mummies*). Directed by **Paddy Russell**, Teleplay by **Stephen Harris**, Script editor **Robert Holmes**, Designed by **Christine Roscoe**, Incidental music by **Dudley Simpson**, Produced by **Philip Hinchcliffe**.

THE ANDROID INVASION (Serial 4J, 4 episodes)

Episode One (22nd November 1975)
The Doctor and Sarah have apparently returned to Earth and apparently to the village of Evesham. So why, then, is everyone behaving strangely? The Doctor goes to the nearby Space Tracking station but as he explores the seemingly empty corridors a hidden inspection window opens and a pair of alien eyes look out.

Episode Two (29th November 1975)
After some frantic searching the Doctor has at last been re-united with Sarah and together they escape back to the forest. But the Doctor has at last deduced what has happened and he tells Sarah the people here are androids — and so is she. Sure enough in a tussle Sarah's "face" falls away to reveal a mass of wiring and circuitry.

Episode Three (6th December 1975)
The Kraals have destroyed their replica of Evesham and are now ready to launch their invasion fleet towards Earth. As the space ships prepare to lift off the Doctor and Sarah free themselves from the detention area and race to the cargo bays. They manage to get aboard a ship but as it lifts off the G Force is tremendous.

Episode Four (13th December 1975)
Thanks to a bit of neat double dealing, the Doctor has managed to thwart the androids' bid to infiltrate the real space tracking station. The Kraal virus can no longer be disseminated and so the invasion cannot now go ahead. The Doctor and Sarah return to the TARDIS with the former once more tempting the latter into another journey.

Tom Baker (*as The Doctor*), Elisabeth Sladen (*Sarah Jane Smith*), Max Faulkner (*Cpl Adams*), Peter Welch (*Morgan*), Milton Johns (*Guy Crayford*), Martin Friend (*Styggron*), Roy Skelton (*Chedaki*), Stuart Fell (*Kraal*), Ian Marter (*Harry Sullivan*), John Levene (*RSM Benton*), Dave Carter (*Grierson*), Patrick Newell (*Colonel Faraday*), Heather Emmanuel (*Tessa*). Directed by **Barry Letts**, Teleplay by **Terry Nation**, Script Editor **Robert Holmes**, Designed by **Philip Lindlay**, Incidental music by **Dudley Simpson**, Produced by **Philip Hinchcliffe**.

THE BRAIN OF MORBIUS (Serial 4K, 4 episodes)

Episode One (3rd January 1976)
Fearful for the Doctor's safety at the hands of Mehendri Solon and his servant, Condo the Doctor has followed the sound of voices to Solon's laboratory. She is unaware though that the Doctor has been "spirited away" by the Sisterhood of Karn as she searches the room she stumbles upon a giant, headless body.

Episode Two (10th January 1976)
Blinded by the power of Maren's ring Sarah is anxiously awaiting her fate at the hands of Dr Solon. But, while he and Condo are away Sarah hears another voice coming from the cellar. She stumbles down the flight of stone stairs and confronts the owner of the voice unaware that it emanates from a living brain preserved in a tank of nutrients.

Episode Three (17th January 1976)
The brain of Morbius has been fitted to the

giant monster body but the creature has awakened before Solon could finish the sealing operation. Consequently it has the mind of a madman. With Sarah still blind she cannot see the approaching horror as the monster lurches murderously towards her.

Episode Four (20th January 1976)
The Sisterhood of Karn have acted in time to destroy the threat of Morbius and in gratitude the Doctor helps them to restore the Elixir of Life by which both the Sisterhood and the Time Lords retain their longevity. With Sarah's eyesight now restored she and the Doctor set off once again in the TARDIS.

Tom Baker (*as The Doctor*), Elisabeth Sladen (*Sarah Jane Smith*), John Scott Martin (*Kriz*), Colin Fay (*Condo*), Philip Madoc (*Solon*), Gilly Brown (*Ohica*), Cynthia Grenville (*Maren*), Sue Bishop, Janie Kells (*sisters*), Stuart Fell (*monster*). Directed by **Christopher Barry**, Teleplay by **Robin Bland**, Designed by **Barry Newberry**, Incidental music by **Dudley Simpson**, Produced by **Philip Hinchcliffe**.

THE SEEDS OF DOOM (Serial 4L, 6 episodes)

Episode One (31st January 1976)
The Doctor and Sarah have gone to an Antarctic scientific research centre to investigate a mysterious infection which has struck Charles Winlett. The Doctor recognises that he is turning into a Krynoid and recommends Moberley to amputate his arm. But before this can be done the Krynoid kills Moberley and vanishes into the night.

Episode Two (7th February 1976)
Scorby and Keeler have managed to seize the second pod and have taken off in a plane bound for England. Desperately, the Doctor fights to free Sarah from her bonds before the time bomb goes off and destroys the whole base. With the Krynoid also a threat, the two race for shelter. The bomb detonates and the base is destroyed.

Episode Three (14th February 1976)
Sarah has been recaptured just outside the grounds of Harrison Chase's sprawling mansion and she is once more brought before the millionaire botanist. With the Krynoid pod about to open Chase is keen to see its affects on human tissue and Sarah is clamped to a table with her arm exposed. The pod begins to open.

Episode Four (21st February 1976)
Dunbar has gone to Chase and threatened to expose him for his crimes. But Chase is a powerful man and Dunbar knows it will be hard to escape from his mansion. He is not aware though of another threat and as he crosses the night time garden the prowling shape of the second Krynoid strikes.

Episode Five (28th February 1976)
With the Krynoid now the size of a house Scorby, Sarah and Sergeant Henderson are desperately trying to clear the mansion of plants before the Krynoid's power gets too great. But Chase is in league with the Krynoid and the three battle to clear his laboratory the foliage attacks them.

Episode Six (6th March 1976)
A rocket attack by the RAF has finally ended the Krynoid threat to Earth. Now the Doctor and Sarah can enjoy a beach holiday. But the TARDIS co-ordinates are set incorrectly and the ship returns them, once again, to the freezing terrain of the Antarctic.

Tom Barker (*as The Doctor*), Elisabeth Sladen (*Sarah Jane Smith*), John Gleeson (*Charles Winlett*), Michael McStay (*Derek Moberley*), Hubert Rees (*John Stevenson*), Kenneth Gilbert (*Richard Dunbar*), Seymour Green (*Hargreaves*), Tony Beckley (*Harrison Chase*), John Challis (*Scorby*), Michael Barrington (*Sir Colin Thackeray*), Mark Jones (*Arnold Keeler*), Alan Chunz (*chaufeur*), Sylvia Coleridge (*Amelia Ducat*), David Masterson (*guard leader*), John Acheson (*Major Beresford*), Ray Barron (*Sgt Henderson*), Mark Jones (*Krynoid voice*). Directed by **Douglas Camfield**, Teleplay by **Robert Banks Stewart**, Script editor **Robert Holmes**, Designed by **Roger Murray-Leach**, Incidental music by **Geoffrey Burgon**, Produced by **Philip Hinchcliffe**.

TIMEFLIGHT

I am reasonably convinced that at some time in the future Peter Grimwade will write a very good adventure film script. He deserves the chance because in almost every respect *Time-Flight* was film script and easily on a par with the James Bond and disaster movie epics.

The idea alone would be enough to commission a first draft. The visual notion of Concorde—the world's most elegant aircraft—tumbling backwards in time and thundering to a touchdown on a bleak, primeval landscape is the kind of material Directors of Photography sieze upon in the hope of winning coveted awards for Best Cinematography. Follow that with the sudden appearance of a *Conan The Barbarian* style citadel, hewn out of the bare rock, and a demonic villain whose incantations can conjure up nightmare apparitions and who holds the whole genius of night to his will and you have more than enough material to rival the fantasy masterpieces spawned by Ray Harryhausen.

And this is where the problem with *Time-Flight* arises. It really is a cinema screenplay and as such a little over ambitious for the confines of a television drama series. The four part script penned by Peter Grimwade will, I am sure, appear very impressive as a *Target* paperback, but I am equally sure director Ron Jones must have needed a few gulps of fresh air after agreeing to handle the story for **Doctor Who**.

The prime *casus belli* was of course the budget. Without the millions of dollars needed to hire Concorde for "on cue" flying or to build elaborate and complicated model stages much of the Concorde sequences had to come from *British Airways* stock footage. Immediately, this took away from the director some control over the look of his finished product. As discussed in the **Doctor Who Summer Special** for this year there is an immense difference in the look between filmed and video taped footage but with very careful planning **Doctor Who** has managed to bridge this gap at times and make the join seem invisible. *Black Orchid*, also directed by Ron Jones, managed it superbly but, as emphasised, this was due to his having control over both the filming and the VT recordings. With *Time-Flight* the grandiose look of the *British Airways* footage had to be mixed with the less glossy, and considerably smaller scaled, studio sets. Where it worked, it worked very well, where it did not it was all too self evident. As examples of each consider firstly the very beginning of the story where the first Speedbird Concorde goes awol. Establishing footage of Concorde flying against the immense backdrop of the sky was blended with filmed footage inside the aircraft and had only small cutaway scenes to the Heathrow radar room. The resulting sequence, as the Concorde radio messages became ever more distant and as the aircraft itself slowly faded and vanished to the accompaniment of an eerie radiophonic

monotone generated a startling introduction to the story

By total contrast the later scenes of the Doctor's party disembarking Concorde, thinking they were supposedly at Heathrow and then discovering the landing site to be actually a wind-swept heath could not suspend this reviewer's disbelief The location shot footage of the group emerging to a sunny day Heathrow tarmac, the CSO background needed for the dissolve effect, and the final shot of them all standing together on the heath just did not have the smooth and continuous flow such as a scene demands To depict a wilderness the deal is to have your figures scattered as small as possible over a large, bleak distance and if the Concorde can be matted into the background, excellent However, even allowing for the very capable job Richard McManan Smith did in designing a studio heath, the necessary close grouping of the team for practical reasons did tend to give the impression of claustrophobic cosiness rather than agrophobic emptiness

The mainstay of **Doctor Who**, though is not the epically vast, it is the performance of its characters. A reason I attach such importance to good characterisation is the compelling way such performances can draw the audience into the action and as such, obviate any need to spend time looking too closely at the background *Time-Flight's* supporting cast had two characters who could do this Professor Hayter and The Master

My principle reaction to The Master is this story was a pleased feeling of 'they're getting there" Having played The Master proper now for about ten episodes Anthony Ainley is starting to show evidence of style in the part The same charisma Delgado merited into his interpretation is starting to become noticeable with this incarnation especially when writers start giving him lines describing the TARDIS as, being 'So typical of the Doctor's predeliction for the third rate "

The Master's motives in this story though bothered me. Going by the storyline we are told that sometime after leaving Castrovalva he became stranded in the past on Earth where he happened upon the citadel of the Xeraphin Tapping into the source of their power he perfected the means to drag, firstly one Concorde, and then another plus the TARDIS back along the time contour. Then, using a combination of the Xeraphin's power and his own ability to hypnotise he compelled the passengers and crew of both aircraft to work for him Fine So why the need to transmute himself, into an *Arabian Nights* lookalike named Kalid, other than to provide the BBC make-up department with an excuse to perform another miracle with Anthony Ainley's features The Master's own talents as a mesmerist would have sufficed to provide his army of slaves-cum-hostages and with those he would have had the lever to compell the Doctor into cannibalising his own TARDIS

The ending too left me somewhat less than sure that the whole adventure had been satisfactorily wound up, with the Master stuck now on Xeriphas instead of Earth but still very much alive and kicking Even here we only have the Doctor's word for it and how many times of late has he been proven wrong? What *Time-Flight* needed was a strong and definitive climax to wrap up the season, not necessarily the cliched finale of the gigantic explosion that was so much a part of the Jon Pertwee era but certainly something more than mere allusion to the Master's possible fate Justice should have been seen to be done!

Luckily *Time-Flight* was left with a good ending, albeit wrongly emphasised The indulgent following of Tegan as she finally attained her own destination of Heathrow, only to discover that, perhaps, it was not such a goal after all reminded us all of the great impact Janet Fielding has made to **Doctor Who** this year There was sadness in Tegan's eyes and consternation among her fans as she was left behind in the very last moments of the story

Surprisingly the BBC broke its own policy of silence over future story content to inform anxious viewers that Tegan would be back next year but even so, the period of time until that happy event will indeed seem great.

Season Survey

So much then for **Doctor Who Monthly's** views on the nineteenth season Now it is time to turn the mantle of judgement over to you, the readers, and let you voice your opinions on the best aspects of **Doctor Who** this year

As with last year's season survey the polling will be in two sections, the only change for 1982 being a request to you to put your voting choices onto postcards NOT letters to facilitate the handling of the survey at this end.

SECTION 1

List, in order of preference, the stories from this season putting your favourite story first and your least favourite last

To remind you the stories were *Castrovalva, Four to Doomsday Kinda, The Visitation, Black Orchid, Earthshock* and *Time Flight*

SECTION 2

There are four category headings for *Section 2*. Firstly, name your favourite monster from the season Candidates for this category are The Ubankans, The Mara, The Terileptil Android, The Terileptils, the Cybermen, the Cyber-androids, the Xeraphin and The Plasmatons

Secondly, name your favourite villain from this season Choices here include The Master, Enlightenment & Persuasion, Dukkha, Aris George Cranleigh, Ringway and Kalid (who may be counted apart from The Master)

Thirdly, tell us your one favourite supporting character which must be other than those named above Choices here can include Shardovan, Mergrave and Ruther from *Castrovalva*, Bigon, Lin Futu, Kurkutji and Villagra from *Four to Doomsday*, Senders, Todd, Hindle, Panna, Karuna and The Tricketer from *Kinda*, Richard Mace from *The Visitation*, Lady Cranleigh, Charles Cranleigh, Sir Robert Muir and Ann Talbot from *Black Orchid*, Scott, Kyle Berger and Briggs from *Earthshock*, and Professor Hayter, Captain Stapley, Bilton and Scobie from *Time-Flight*

Under the last heading put down your favourite single episode from the season List your choice for each category on a postcard together with your name and address and send it to **Season Survey**, Doctor Who Monthly, Marvel Comics Ltd, Jadwin House 205-211 Kentish Town Road, London NW5

All postcards for the survey should be in by *Friday July 2nd 1982* The results will appear in a future issue of **Doctor Who Monthly**.

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DOCTOR WHO in the COMICS

The *Doctor Who* comic strip began the Tom Baker era as of issue 1204 of *TV Comic* dated the week ending January 11th 1975. As with the switch between Hartnell and Troughton there was no actual strip changeover story although this time the first panel of the Baker story *Death Flower* contained a two paragraph synopsis of the last episode of *Planet of the Spiders* and introducing readers to the new Doctor.

Tom Baker's Doctor was not a one in his travels through the pages of *TV Comic*. As with the tv series he was accompanied by his journalist companion Sarah Jane Smith, a move which reflected the popularity the character of Sarah was rapidly gaining on television.

The first story *Death Flower*, in many ways was as much an odd man out first story for the comic strip as *Robot* was for the Tom Baker serials on tv. Just as *Robot* saw the departure of Barry Letts from the producer's seat so *Death Flower* saw Gerry Haylock putting away his pens and brushes from the strip he had for so long commanded. Partly this was due to Haylock's problem in getting a good likeness of Tom Baker's Doctor as *Death Flower* all too clearly demonstrated. Despite very obvious use of reference photographs from *Robot* the face of the new Doctor tended to resemble an extra from a spaghetti Western rather than Tom Baker and this was something Dennis Hooper, the editor, was keen to rectify quickly.

For all its faults though *Death Flower* was unquestionably one of the best Baker strip stories done for *TV Comic* and certainly the longest running a grand length of eleven weeks in all. Perhaps its most notable point was its predating of *The Seeds of Doom* some year or more before that story reached the screen. With the notion of a man mutating into a plant and then into a thrashing tentacled carnivore it is difficult to assess whether *Seeds of Doom* owed more to *Death Flower* then perhaps it did to *The Quatermass Experiment*.

Haylock's place on the *Doctor Who* strip was taken for seventeen weeks by an uncredited artist believed to be Leslie Branton who had worked on several strips for the *TV Action* publication. Although his likeness of Sarah took a few weeks to perfect, his capturing of Tom Baker's difficult features was spot on.

His first story *Return of the Daleks*, was an interesting tale on two counts. Firstly it re-introduced as the title suggests the Daleks at a time when they were conquering audiences afresh in the tv serial *Genesis of the Daleks*. The strip Daleks followed very closely in the style of Gerry Haylock's interpretation with the added bonus that the Dalek Supreme was virtually faithful to the one seen in *Planet of the Daleks* complete with tubular eye lens ►

and light valves. The second point of note was the Time Lords all of whom were modelled in costume and appearance after those seen in *The Three Doctors*. Indeed the Time Lord President was so very clearly taken from the photograph of Roy Purcell as to be instantly recognisable.

Familiar faces, too, popped up in the next story—*The Wreckers*—another nine-week epic which eventually revealed the principle baddies to be none other than the Vogans. Not the bejewelled aliens seen at the time in *Revenge of the Cybermen* but the Mekon-like creatures previously introduced in a 1971 edition of *Countdown* (see **Doctor Who Monthly 64**).

The Emperor's Spy, which began in issue 1232 of *TV Comic* saw the *Doctor Who* strip returned to one of its original artists, John Canning. That first story gave Canning the chance to merge his business and his hobby interests together by producing one of the few purely historical strip stories ever done. Away from his duties for *TV Comic* John Canning professed a love of architectural drawing particularly in regard to old houses and mansions. *The Emperor's Spy* gave him ample opportunity to sketch 19th Century period buildings within the constraints of a *Doctor Who* story and the strip boasted some very fine landscapes over its seven week run.

In handling the Doctor and Sarah, Canning veered away from doing straightforward depictions of their faces, producing caricatures to match their images instead—Sarah, sharp and trendy and the Doctor wild and unkempt. A slightly amusing observation though was Canning's seemingly eternal temptation to modify all the Doctor's companions gradually towards reincarnation's of Gillian—the *Doctor Who* strip's first female companion. It happened with Sarah Jane Smith and, somewhat astonishingly, with Leela, too, even as far as the turtle neck sweater which had been one of Gillian's trade marks.

Canning's discovery of the air brush brought a whole new look to his artwork and the tonal quality which began more or less with *The Space Ghost* greatly enriched the whole look of the strip. Nowhere was this more observable than with the story *The Dalek Revenge* where the Daleks themselves looked as though they had glided straight out from the pages of *TV 21*.

The following story, titled *Virus* in the adjoining episode guide, is, in this author's opinion, the finest *Doctor Who* strip story ever presented in *TV Comic* and boasted one of the most intelligent scripts. It deals with the arrival of the Doctor and Sarah aboard a giant space wheel and their subsequent discovery of a plague which had wiped out all those aboard. Later, and against their wishes, the pair are brought aboard the flagship of a fleet coming to investigate the wheel's silence. However, the Doctor and Sarah are plague carriers and soon the disease is killing all those aboard. The interesting hook to the story was the language barrier between the Doctor and the alien Bendriggens which prevented the Doctor from warning them of their fate if the two species mixed. The Doctor's inability to communicate with them leads (a) to he and Sarah being mistaken for aggressors, and (b) to the extermination of all those Bendriggans aboard the flagship, leaving the Doctor only one option if the total annihilation of the Bendriggans is to be avoided.

This peak in both scripting and artwork came just before the sad decline of the *Doctor Who* strip in *TV Comic* as the publication apparently began running into difficulties towards the end of 1976. The first hint came with the story *Hubert's Folly*. Over the space of a few weeks the frame count (the number of pictures on one page of strip) dropped alarmingly to anywhere between four and eight from previous figures of around ten—an indication that the artist was not being required to put in as much time and effort on his submissions.

Then, with issue 1292, dated 18th September 1976, *TV Comic* became *Mighty TV Comic*—a tabloid

Next week the making of a time lee

Our fug tives take the p unge soon!

newspaper-sized publication with an accent on reprints. The prime strip was *Star Trek* which in turn, were black and white reprints of the *Gold Key* American comic books. The *Doctor Who* strip became one page per week as opposed to two with a frame count averaging between eight and nine. The shape of things to come was given by the first issue's free gift—a *Doctor Who* Mini Comic. This sixteen page comic within a comic featured two reprinted stories. The back-up strip was one of the very early Dalek strips originally seen in *TV 21*, while the main strip was a rerun of the *Doomcloud* story which first appeared in the 1973 *Doctor Who* Summer Special. However, what made it a hint of the future was that the Doctor featured was Tom Baker and not Jon Pertwee. All John Canning had done was take the original panels of art and paint Baker's features over those of Jon Pertwee.

The same dodge was tried when *Polystyle* brought out their *Doctor Who Winter Special* in November 1977. It was a brave attempt to emulate the two earlier and successful summer specials but failed to live up their standards through its lack of original comic strips and absence of any *Doctor Who* related feature strips aside from pin-ups of the Doctor and Leela and a brief biography of Tom Baker.

1977 saw the fortunes of *TV Comic* wavering alarmingly with the *Doctor Who* strip looking very out of place in a publication which was veering ever more back toward its more juvenile format of the early sixties. The one page portrait strip eventually became double page landscape again as from issue 1326 though this made reading it difficult to manage on crowded buses as one had to turn the comic on its side to read the landscape strip (confusing, isn't it?).

Tenuous ties with the tv series were maintained in the strip—issue 1305 saw the wooden TARDIS control room making its first appearance in *TV Comic* and issue 1329 boasted a free double page colour pin-up of Leela, possibly in a desparate bid to make the publication appeal to an older age group—it failed.

Eventually *TV Comic* returned to its original shape and page format but by mid-1978 it was clear older age group strips were very much out of place within its pages. Aware of this Polystyle did launch, in 1978, a paper for older children titled *Target* which featured detective strips with heroes such as *Charlie's Angels*, *Hazell*, *Kojak* and the *Target* man himself Patrick Mower's *Hackett*—it was a short lived publication.

The *Doctor Who* strip continued in *TV Comic* throughout 1978 but towards the end the propensity towards doing reprints of old strips was becoming very noticeable. In one infamous case a Patrick Troughton Quark story was redrawn with Tom Baker's face and scarf superimposed over Troughton's body complete with baggy check trousers and bow tie.

The ghost was finally given up in 1979 when *Polystyle* opted not to renew their franchise license with the BBC for the comic strip.

Several months went by with no magazine carrying any *Doctor Who* strip whatsoever—a situation which lasted until October 10th 1979 when a new magazine appeared on the news stands, *Doctor Who Weekly*, published by the British division of Marvel Comics.

Doctor Who Weekly was the brain child of Dez Skinn, at that time *Marvel's* Editorial Director who had first discussed the project with Producer Graham Williams at the 1979 *Fantasy Film Convention*. The format of the publication was designed along the lines of Skinn's earlier effort *House of Hammer*—a mixture of comic strips and feature articles. The back up strip would feature creatures and the characters from the *Doctor Who* universe while the adventures of the Doctor himself would be the *Weekly's* four page lead strip drawn by artist Dave Gibbons.

An innovation as far as the strip was concerned was the splitting up of the scripting and artwork tasks which, while common in American comic magazines,

was relatively unheard of in Britain. The team of Mills and Wagner handled the writing of the first 34 issues of *Doctor Who Weekly* (excepting issues 17 and 18) with names like Steve Moore and Steve Parkhouse handling subsequent issues.

In handling the character of the Doctor Dave Gibbons based his likeness on the Graham Williams style Doctor rather than the Philip Hinchcliffe version sporting a predominant air of bemused innocence although capable of sudden switches to moments of intense anger when required. The writers too tended towards concentrating on the charismatic Doctor rather than the brooding figure of Baker's earlier years.

A wide range of the Doctor's adversaries appeared in the lead strip, including the Sontarans, the Daleks and the mark I Cybermen. K-9 too featured for a time although he was the only one of the fourth Doctor's screen companions to make the jump into strip form due to the continuing cost factor involved in negotiating rights to use the faces of other actors and actresses.

Three other artists have worked on the *Doctor Who* strip in *Doctor Who Weekly Monthly* though only for the odd one story. Mike McMahon and Adolfo Buylla illustrated *The Junkyard Demon* and in the process produced an outrageous caricature of Baker's Doctor accentuating the image of the Doctor rather than the actor playing him and which strangely, worked.

Paul Neary, who later took over Editorship of the Weekly from Dez Skinn, holds the honour for being the only artist to date to have drawn for all four Doctors. The fact that the Doctors all appeared in one two part story—*Timeslip*—makes that strip all the more historic even though, to all intents and purposes, the prime heroes of the adventure were Hartnell's and Baker's Doctors.

The very beginning of this history back in issue 62 cited the *Doctor Who* strip as being one of the longest running in British comics history. In conclusion, it's perhaps worth mentioning one final fact. Several hundred editions of *TV Comic*, over 100 *Countdown TV Actions* and over 60 issues of *Doctor Who Weekly Monthly* means that the *Doctor Who* strip holds the world record for being the longest running strip adaption of a film TV concept. With Peter Davison's Doctor now into his sixth instalment of *Tides of Time*, and with the programme looking set for many years of broadcasting, it's exceedingly unlikely that record will ever be superceded.

Comics Checklist

INTRODUCTION: As with the latter Jon Pertwee episode listing, this guide to Tom Baker's comic strip adventures is sadly incomplete—lacking detailed information on the *TV Comic* stories from issue 1355 onwards to the wind-up of *Doctor Who* in *TV Comic*. As before I would be very pleased to hear from any reader who can supply the missing information to enable us to update this history at a later date.

COMMENT: Tom Baker strip begins in *TV Comic* as a two page weekly feature Gerry Haylock is the artist. Sarah Jane Smith accompanies the Doctor.

1) *Death Flower* issues 1204 to 1214
On the outskirts of the village of Suffingham, the Vegpro Corporation is manufacturing a strange breed of plant life. But the Sarricoids have a sinister purpose as their human victims discover.

COMMENT: Strip illustration taken over by an uncredited artist—possibly Leslie Branton.

2) *Return of the Daleks* issues 1215 to 1222
Shazer—a renegade Time Lord—allies himself with the Daleks and seizes the Doctor's TARDIS. From its secrets the Daleks will build a fleet of Time ships. The Doctor hopes he can summon help from the Time Lords to prevent an invasion.

3) *The Wreckers* issues 1223 to 1231
Landing on one of the moons of Gorgas the Doctor and Sarah set out to discover the cause of an abnormal gravitational pull dragging space craft to their doom. They locate the wreckers, but behind them are the Vogans.

COMMENT: John Canning takes over as illustrator.

4) *The Emperor's Spy* issues 1232 to 1238
Arriving in 19th Century England the Doctor helps the Admiralty in the design of a prototype submarine for use in the Napoleonic Wars. But he falls foul of Lord Trumpsworth, in truth a French spy.

5) *The Sinister Sea* issues 1239 to 1244
The Doctor sails in a specially adapted mini-sub to a point in the North Sea where mysterious turbulence has thrown up enormously destructive tidal waves. An alien ship is present there—the spearhead for an invasion of Earth.

6) *The Space Ghost* issues 1245 to 1250
The appearance of spectral wraiths at a new deep space tracking centre brings the Doctor and Sarah to the lonely Yorkshire moors. An ancient church cross, hewn from a meteorite centuries ago, holds the answer to the riddle.

7) *The Dalek Revenge* issues 1251 to 1258
The Time Lords send the TARDIS to the planet Ercos where the Doctor thwarts a Dalek plot to turn the whole planet into a gigantic missile—target: Earth!

8) *Virus* issues 1259 to 1265
Language proves a barrier to the Doctor's attempts to tell his Bandriggen captors that he and Sarah are carriers of a virus which wiped out a Bandriggen team aboard a space wheel. Can this problem be overcome before a plague kills the rests of the Bandriggens?

9) *Treasure Trail* issues 1266 to 1272
Landing in Northern Italy during World War II The Doctor and Sarah help a priest to save a monastery's treasures from the retreating Germans by transporting them a few years forward in Time.

10) *Hubert's Folly* issues 1273 to 1279
When Julian Hubert excavates on a site beneath his ancestor's Victorian folly he unwittingly uncovers his relative's secret. A gigantic energy source with potentially destructive properties if it cannot be contained again.

11) *Counter-Rotation* issues 1280 to 1286
Infiltrating a space project on Earth, a Martian Scartig launches a device into orbit which will stop the Earth's rotation if his demands are not met.

12) *Mind Snatch* issues 1287 to 1290
Meekle, Lord of the evil Goablins, intends to save his race from extinction by possessing the Doctor's mind. The Doctor and Sarah race against time to stop Meekle before the mind transference is completed.

13) *The Hoaxers* issue 1291 only
The Doctor and Sarah disguise themselves as aliens and use the TARDIS to persuade a millionaire miser—who is also a UFO spotter—to make a large donation to a local charity.

COMMENT: As from issue 1292 *TV Comic* becomes the tabloid sized *Mighty TV Comic*. *Doctor Who* becomes a one page portrait oriented strip. Issue 1292 features a free *Doctor Who* 16 page mini-comic of reprints. Sarah absent from main strip.

14) *The Mutant Strain* issues 1292 to 1297
Professor Braun, a genetic scientist, mutates several animals into giants. The Doctor, plus a reporter from a local newspaper, put an end to his plans for world domination.

15) *Double Trouble* issues 1298 to 1304
The evil Vartheks use a double of the Doctor to frame the Doctor for a series of crimes for which the Doctor is punished by the Time Lords. Luckily one Time Lord believes in the Doctor's innocence and soon the Doctor is on the trail of his framers.

COMMENT: Sarah returns to the strip Jan 1 story only. Wooden TARDIS control room introduced.

16) *The Intruders* issues 1305 to 1311
A Crayton space craft makes an emergency landing on Earth, but when they try to make peaceful contact they are attacked by U.S. Navy jets. The Doctor and Sarah strive to avert a war.

17) *The False Planet* issues 1312 to 1317
The Diloons summon the Doctor's aid to find a new fuel source to power their hibernation space craft fleet. He takes them to a world but finds the planet is far more than it seems . . .

18) *The Fire Feeders* issues 1318 to 1325
Helping Detective Inspector Keel to track down the cause of a forest fire the Doctor finds a Zandan invasion force established on Earth armed with a deadly heat projector. Bags of soot provide an effective answer though.

COMMENT: The *Doctor Who* strip becomes landscape in orientation and as such returns to a reduced double page format. Issue 1329 features a free colour pin-up of Leela.

19) *Shadow of the Dragon* issues 1326 to 1333
On the planet Earthos the Doctor helps to defeat the power of a Shogun like civilisation—the Klings—who brutally terrorise their Braggen slaves. The Doctor infiltrates the Emperor's palace and discovers a parallel with the Wizard of Oz.

COMMENT: Leela introduced into strip.

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20) *The Orb* issues 1334 to 1340
An asteroid hangs in space above the Earth and the Doctor and Leela investigate. Inside the hollow vessel they find a Stracton invasion force preparing an attack. But the Doctor steals the power source of this battle station.

21) *The Mutants* issues 1341 to 1347
On an unknown planet the Doctor and Leela join forces with aliens called Meerags to fight the giant insects hunting them who, in turn, are mutants created by pollution spawned from a crashed, derelict space ship.

22) *The Devil's Mouth* issues 1348 to 1352
An attempt to explore the Devil's Mouth pot-hole system ends in tragedy as a caver is brought out comatose. Later in hospital a strange transformation turns the man into one of the lizard-like Vrakons . . .

23) *The Aqua-City* issues 1353 to ?
On a distant world the Doctor and Leela are rescued from the super strong Cyeran robots by Kwella, one of the Antlanteans who, to their regret, built the robots centuries ago and must now hide from their tyranny.

COMMENT: The *Doctor Who* strip re-commences as a four page feature in *Doctor Who Weekly* illustrated by Dave Gibbons. Issue 1 comes out dated the week ending October 17th 1979.

1) *The Iron Legion* issues 1 to 8
A visit to a quiet village is merely the prelude to a terrifying adventure as the Doctor is drawn through a time duct to a Universe where the power of Rome never ended. But the true rulers are not human and the power of the Malevilus is great.

2) *City of the Damned* issues 9 to 16
The Doctor encounters a civilisation which has ruthlessly supressed all feelings and emotions. Yet without those sensations the civilisation is doomed as the ever hungry Barabara blood bugs invade the city.

COMMENT: Paul Neary takes over for one story only. K-9 is featured for the first time.

3) *Time-Slip* issues 17 & 18
A powerful force stops the TARDIS in flight and begins feeding on the time streams of all those aboard. As the Doctor regresses to his first incarnation one slender hope for survival remains.

4) *Star Beast* issues 19 to 26
Two children rescue the only survivor of a space craft crash in their town of Black castle. But despite its cute appearance the Meep is one of a deadly race of space conquerors and even UNIT is powerless to oppose its might.

5) *The Dogs of Doom* issues 27 to 34
For months Earth colonies and space freighters have been the target of attacks by savage werewolf-like raiders. When the Doctor lands on a ship under seige it is not long before he realises the true enemies are the Daleks.

6) *The Time Witch* issues 35 to 38
A battle of minds develop between the Doctor and a Sorceress called Brimo when both of them meet in a null dimension where objects and events can be called into effect by the power of the stronger will.

COMMENT: Strip reduced to three pages per week as from issue 40 although this increases to an average of eight pages per issue from the changeover to *Doctor Who Monthly* in issue 44.

7) *The Dragon's Claw* issues 39 to 45
Cryptic references to the eighteen Men of Bronze disturbs the Doctor as he journeys with K-9 and Sharon (his companion since *Star Beast*) to a Shaolin Monestery in China. His fears are confirmed when a Sontaran space craft is found in the wastelands.

8) *The Collector* issue 46 only
An over-protective "mother" robot causes the death of the sole occupant in gigantic space museum-cum-art collection. However with a little help from the TARDIS the Doctor goes back in time and prevents the tragedy.

9) *Dreamers of Death* issues 47 and 48
Dreams become nightmares as the inhabitants of a peaceful world discover their dream-inducing slinths are really mind parasites that feed on terror. Solving the crisis the Doctor finds Sharon wishes to remain here.

10) *The Life Bringer* issues 49 and 50
Problems for the Doctor as he agrees to free Prometheus from his island prison and take him back to Olympus—a move which provokes the anger of Zeus as Prometheus steals the life spores and takes them out into the Universe.

11) *War of the Words* issue 51 only
The Doctor attempts to pull off a gigantic bluff as he strives to halt a senseless war between the Vromyx and the Garynths which threatened to end in the destruction of both civilisations. Last appearance of K-9.

12) *The Spider God* issue 52 only
The Doctor teaches a sharp lesson in not judging by appearances when he encounters a survey party who are mistakenly killing whole colonies of giant spiders in the belief they are saving the world's humanoid population.

13) *The Deal* issue 53 only
The Doctor rapidly tires of being used as a catspaw by a savage mercenary who commandeers the TARDIS and uses it as a vessel to strike back at his opponents.

14) *End of the Line* issues 54 and 55
The TARDIS lands the Doctor on an underground railway system in a pollution ridden city of the future. Battling the hostile gang, The Cannibals, who infest the network the Doctor tries to help a group seeking refuge beyond the city—but there is no escape . . .

15) *The Freefall Warriors* issues 56 and 57
The Doctor falls in with a group of galactic hot rod enthusiasts and is present with them when, single-handed, they take on the armoured might of an attacking battle fleet.

COMMENT: Mike McMahon and Adolpho Buylla take over for one story only.

16) *Junkyard Demon* issues 58 and 59
An accident aboard a floating rag-and-bone space craft brings a deactivated Cyberman back to life. Seizing control of the TARDIS the Cybermen directs the Doctor to a planet where one of the Cyber-empire's founders will be found.

17) *The Neutron Knights* issues 60 only
The Doctor aids the magician Merlin to resolve the last battle that will ever be fought on Earth. There is a kind of victory and Merlin warns the Doctor that their paths are destined to cross again . . .

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

The DALEKS
THE ROBOT 2K HAS MANAGED TO DISARM THE DALEKS' MISSILE . . . BUT HIS TROUBLES ARE FAR FROM OVER.
RADIO BEAMS WITH WARHEAD CUT.
NO RESPONSE TO EXPLOSION BUTTON.
EMPEROR...THE WARHEAD IS STILL TRAVELLING TOWARDS SKARO.
IT MUST BE STOPPED!
FIRE ANTI-MISSILE ROCKETS! DESTROY THAT WARHEAD!
THE DEFENCES OF SKARO...
...DISTURB MUTATIONS IN THE LAKE.
FAR AWAY IN SPACE, 2K HAS LANDED ON MECHANUS...
SO THIS IS THE PLANET OF THE MECHANOIDS. HOPE THEY LEAVE ME ALONE WHILE I RIG UP MY SCANNER.
2K TOILS, UNAWARE HE IS WATCHED...
WHILE THE DALEK ROCKET HEADS FOR SKARO...
THE ROGUE PLANET CAREERS THROUGH SPACE...
AND THE INTERCEPTORS SEEK THEIR TARGET...
THE SCANNER IS ALL SET...WHAT'S THAT?
HALT! THE MECHANOIDS DESTROY ALL STRANGERS.
THE MECHANOIDS HAVE ALLOWED 2K TO SET UP HIS SCANNER. BUT FOR WHAT PURPOSE? AND WILL IT MATTER IN ANOTHER SECOND? WILL 2K SURVIVE TO EXPLAIN?
CONTINUED NEXT MONTH!